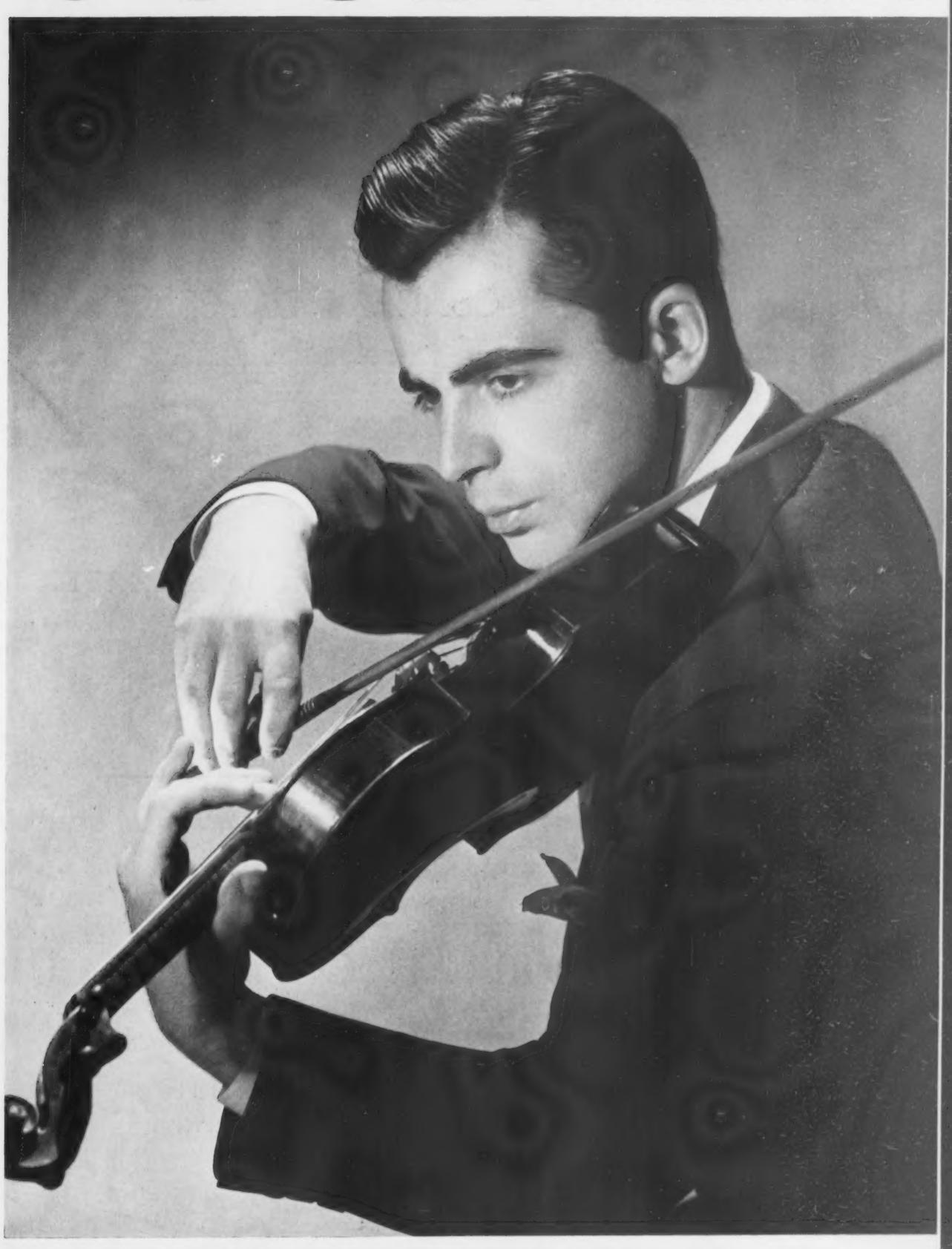
musical
COURIER

Our Music As An Envoy of Good Will

Wartime Hits Our Soldiers Liked Best

Outdoor Series Set a Rapid Tempo

JULY, 1946
25 cents



Werner Gebauer Will Play the World Premiere of George Antheil's Violin Concerto with the Dallas Symphony Next Season.

METROPOLITAN CONCERT BUREAU

HAS EXPERTS WITH PROVEN RECORDS

for

RECITAL ARRANGEMENTS, ADVANCEMENT OF ARTISTS

and

CONCERT DATES

AUDITIONS WILL BE HELD AUGUST 1st, 1946

for

ARTISTS INTERESTED IN A CAREER

and

CONCERT DATES

Application for audition arrangements by letter only

METROPOLITAN CONCERT BUREAU

JACK PETRILL
President

ANTON SCHUBEL
General Manager

LILLIAN PICARD
Executive Secretary

General Motors Building
Suite 853—1775 Broadway
New York 19, N. Y.

Telephone Circle 6-7450

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Founded 1880

Published by Music Periodicals Corporation

119 West 57th Street, New York 19, N. Y.

Telephone: Circle 7-4500 Cable Address: Musicurier

GRACE NYLEN, President-General Manager
MRS. ALVIN L. SCHMOEGER, Vice-Pres.-Treasurer

RUSSELL KERR, Managing Editor
RENE DEVRIES, ROSALYN KROKOVER, BERNICE FROST,
MARY CRAIG, MARY L. STOLTZFUS, Associate Editors
WILLIAM TAYLOR, Radio Editor.
DR. HENRY W. LEVINGER, Foreign Editor, Artist Consultant
DOROTHY BERSIN, Personal Representative
GEORGE HEILMAN, Production Manager

CHICAGO HEADQUARTERS.
René Devries (in charge), Elsa Borowski and Dosha Dowdy, 220 S. Michigan Ave., Chicago 4, Ill. Phone, Harrison 6110.

HOLLYWOOD:
Richard Drake Saunders, West Coast Rep., 5617 Hollywood Blvd. Hollywood 28, Calif. Phone, HI. 7646

NEW ENGLAND:
Jules Wolffers, 256 Huntington Ave., Boston 15, Mass.

CANADA:
Joseph A. Whitmore, 35-10 Adelaide St., E., Toronto 1, Ont.

LATIN AMERICA:
RIO DE JANEIRO: Mme. Ceicao De Barros Barreto, Editorial Representative; William Urai, Business Representative in South America. Avenida Atlantica 1054, Copacabana.
BUENOS AIRES: Jorge M. White, Paraguay 1207
MEXICO CITY: Verna Carleton Millan, Avenida Vera Cruz 69
HAVANA: Huberto De Blanck, 215 Avenida Simon Bolivar

LONDON, ENGLAND: Hugh Liversidge, British Representative, Gramaphone Record Club, 159 New Bond St., London W.1.
AUSTRALIA: Elizabeth Plummer, 4 Monaco Flats, Anderson St., Double Bay, Sydney, New South Wales.
BELGIUM: Francis De Bourguignon, 103 Rue General Leman, Brussels.
CZECHOSLOVAKIA: Dr. Gerth Wolfgang Baruch, 5 Vkolkovné, Prague.
DENMARK: Dr. Alma Heiberg, Nabolos 4/3 Copenhagen.
FRANCE: Suzanne Demarquez, rue de Madrid 25, Paris VIII.
HUNGARY: Frederic Sandor, Személynok Utca 25, Budapest.
ITALY: Mario Labroca, via Boncompagni 12, Rome.
NETHERLANDS: Frits R. Noske, van Imhoffstraat 7, The Hague.
PALESTINE: Dr. Peter Gradenwitz, POB 6011, Tel-Aviv.
RUSSIA: Daniel Zhitomirsky, c/o Voks, Moscow.
SWEDEN: Torsten Ahlberg, Ovanskogaliden 4, Goetheborg.
SWITZERLAND: Josef Kisch, Spluegenstrasse 4, Zurich.

Subscription: One Year, Domestic, $3. Canadian, $4.00. Foreign, $4.50. Single Copies, 25 cents at Newsstands. Back numbers, 30 cents.

Change of Address:—2 weeks notice is necessary. Give old as well as new address and include Postal Unit Number.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Contributions (submitted at sender's risk) should be accompanied by stamped and self-addressed return envelope.

NEW YORK JULY, 1946 No. 3134

IN THIS ISSUE

The Musical Parade ... 4
Summer Events Set Rapid Tempo ... 5, 14
Toscanini Feted in Europe ... 6
American Music As an Ambassador of Good Will
By John G. Paine ... 8
Wartime Songs That Were "Tops"
By Sophie Kerr ... 9
Radio, Television: News and Reviews
By William A. Taylor ... 10, 11
The Dance: Personalities and Plans
By Rosalyn Krokover ... 12
The Versatile Harpsichord Can Play Old and Modern Music ... 15
The Choir Corner: Foibles of Music Committees
By Leon Carson ... 17
Chicago: Summer Concerts and News
By Elsa Borowski ... 18, 22, 23
New Books Include Study of Mahler ... 21
The Specialist Versus the Artist
By Joseph Creanza ... 23
Silhouettes: Voice Teachers' Expenses Rise
By Mary Craig ... 24
Los Angeles: West Coast Happenings
By Richard Drake Saunders ... 26
Linking Realms of Symphony and Jazz ... 27
London: Famous Visitors Return
By Hugh Liversidge ... 28
Edinburgh: Orchestral Renaissance in Scotland
By William Saunders ... 28
Notes on Some New Music
By Gustav Klemm ... 29
Bernice Frost on "Sight Reading" ... 31
Pickup Chatter: New Discs Reviewed
By Harold C. Schonberg ... 32
Studio Axioms: Series XII
By Carl M. Roeder ... 33

Symphonic Report

Symphony orchestras continue to surge ahead, according to a report from the annual conference held by the managers of American and Canadian symphony orchestras in Pittsburgh on June 19 and 20. The figures are based on the 25 orchestras working on a yearly budget of $100,000 or more. Newcomers to the list were Dallas, Houston and Denver.

With 23 of the 25 orchestras reporting, there was an increase over the previous year of 333 local concerts, and 191 concerts on tour. It is estimated that approximately 1,500,000 more people attended performances. In addition there were 378 broadcasts and 12 orchestras recorded.

Financial reports of 22 orchestras showed a total earned income of $5,049,117.90. Of this, 78.9% comprised direct earnings from ticket sales at home and on tour, 21.1% came from broadcasting, recording and program advertising. Operating expenses amounted to $7,458,875.34. Of this, 66.3% went for orchestra payrolls, conductors and soloists. Other items incident to direct concert production amounted to 23.5%. Management, administrative, and fund-raising expenses amounted to 10.2% of the total budgets. The $2,409,757.44 balance was financed through contributions from individuals, corporations, foundations, income from endowments, municipal grants and other sources.

It will be interesting to compare these figures with next year's results. A few sponsored programs could help erase the deficit. If a leading industrialist of each community supporting a major symphony, who sponsors or is a potential sponsor of a big radio show, would consider a symphonic program, the returns would undoubtedly be gratifying. For not only could the orchestras then operate on a paying basis, but the cultural development of the country would show a decided upward trend.

• • •

Carmen on the Ginza

Showing that times change in the Far East, indeed—with riots in the dignified Diet—Tokyo recently witnessed a performance of Carmen in Japanese, presented by a cast entirely of artists of that country. M. S. Huntington Watts, AUS, former associate music annotator for Columbia Recording Corp., and intermission music commentator on the Metropolitan Opera Forum Quiz, sends us the following on-the-spot review of the performance:

"Although generally concerned with the presentation of the 'Kabuki' plays, the Imperial Theatre, situated in the heart of Tokyo, overlooking the Emperor's palace, yesterday presented Bizet's colorful opera, Carmen, before an audience that filled the house to capacity. In size, the Imperial Theatre may be compared to the Opéra Comique in Paris, or any fairly large legitimate house in New York City. Performances begin in the late afternoon, but one can see queues forming long before curtain time. Extremely fond of entertainment at almost any hour, the Japanese do not object to waiting in line for interminable periods. The crowd is a motley one, the men often wearing military caps, or business suits with tan riding boots, because of the shortage of footgear in Japan. On the other hand, the women dress well, and usually wear the traditional kimonos with large sashes tied in back; their shoes are like sandals. Often a protective breathing mask is worn to guard against colds.

"Before the opera began, two huge spotlights were thrown on the conductor, Manfred Gurlitt, while the overture was played. This conductor had a good sense of tempo and climax, and the orchestra of about seventy musicians responded well. The overture had life, and the interlude preceding ACT III was particularly well achieved. In fact, throughout the opera, one felt that the score was well played.

"It is regrettable to report, however, that the performance as a whole was disappointing. Sakae Kitasawa in the title rôle did not convey the fiery Latin temperament, the jealousy, or the coquetry that the part demands. Nor did she possess the necessary dark tones. The voice is light in timbre, and fairly well projected, but there is no nuance. Her appearance was occidental rather than oriental, but she lacked attractiveness, and her figure was too stocky. Add to this wooden, artificial acting, and the picture is complete. Her clothes, however, were effective, particularly in the final act, when she wore a white skirt with overlapping flounces of black. The 'Habanera' was lifeless, but the Lilias Pastia air went better. In the third act, the card scene lacked a sense of doom, though the music was well sung. The final scene with Don José was heavy and lacking in pride and callousness. When this Carmen threw Don José's ring to him, it was merely a gesture.

"The Don José of Yoshie Fujiwara (who is also the General Director of the company) left much to be desired. His voice is throaty, and he has no mezza voce. Also, the production sounded strained and lacking in freedom. Although he sang the part in Japanese—which sounded well on the whole—he chose to sing the celebrated Flower Song in Italian. Here again, the high B-Flat was forced. Unlike most opera houses, there is no applause after arias in Japan. Fujiwara's acting was wooden, though he has good stage presence, being tall and slim. He looked well in the gypsy costume in the third act. But in the final scene there was no grief, bitterness or disappointment.

"Keisuke Simoyagawa's Escamillo was third rate in every respect. His voice lacked the dramatic power for the Toreador Song and his portrayal in general was badly conceived. Lacking were the gusto, fire and charm that is inherent in this rôle. Besides, Mr. Simoyagawa's own appearance is far from prepossessing. There was no climax in his Toreador aria, and he seemed ill at ease. His gestures were wooden and meaningless. One might also mention that one large gold tooth was rather prominent. Strangely enough, although Carmen is one of the most popular operas in the world, and the rôle of Escamillo is a favorite of barytones, it is extremely difficult to find a suitable singer for this part in any country. Perhaps only Ruffo and Amato fully realized the possibilities of the rôle.

"In her singing of Micaela, Kiyoko Otani produced a few light tones that were pleasing in quality, but the voice is weak and lacking in expression. It displays a lack of vocal training. In the duet with Don José, and in her own aria, Miss Otani failed to arouse any sympathetic response. It was almost as if a little child were singing the rôle. Her acting, too, was uneven.

"In spite of these obvious defects, the performance had some good qualities. For instance, the chorus sang on key, and projected well. The sets were well designed, and fitted the stage admirably. In the last act, a dark terra cotta was used for the bull ring, and the lighting was subdued—as it should be. Incidental dances were introduced, while the familiar strains of Bizet's L'Arlesienne Suite accompanied the dancers. There was restrained applause at the opera's end, and one curtain call was taken."

• • •

A Museum Celebrates

The Metropolitan Museum of Art is marking its 75th Anniversary and raising a fund of $7,500,000. The museum houses valuable old instruments, countless tonal illustrations of the past, and the annual free symphonic series conducted by David Mannes: at its companion museum, The Cloisters, concerts of recorded medieval music are given. Musicians may well aid this world center of the arts, which provides rich research material and inspiration.

LA FAMILLE CASADESUS
at the pier before sailing on the SS. Ericsson to France on June 7. With the pianist and his wife is American-born Therese and their younger son Guy. They return to this country at the end of November, 1946. (Photo by Ben Greenhaus).

Vol. CXXXIV, No. 1
Whole No. 3134

MUSICAL COURIER. Published semi-monthly October to May inclusive, and monthly June to September, inclusive, by Music Periodicals Corp., 119 West 57th Street, New York 19, N. Y. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Reentered as Second Class Matter June 16, 1943, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 25 cents. Yearly Subscriptions $3.00—Canada $4.00—Europe $4.50

July, 1946
Sixty-Seventh Year

THE MUSICAL PARADE: By the Staff

The lighter season of the year being at hand, some of the highlights of the very young summer may be spread here for learned musicologists of 1985 to survey.

Someone has invented a one-handed clarinet.

Fritz Kreisler, as all know, is recovering from an appendectomy.

James C. Petrillo, head of the AFM, has surrendered in the United States District Court, Chicago, on a charge of "intimidation and coercion" because he demanded more "platter-turners" in a radio station in that city; bail, a paltry $1,000.

Major Edward Bowes, whose talent contests on the radio launched many on the path to—well, a sort of musical career, passed at his estate in Rumson, N. J., aged 72.

Gigli's villa in Italy was swept by "a fire of undetermined origin," setting the tenor's finances back some $22,000.

The Allies are going—or are not going—to let Furtwaengler conduct again, depending on which edition of what paper you happen to read.

Phil Spitalny, leader of the All Girl Orchestra, wed his first violinist, personable Evelyn Kaye, in Margate, N. J.

• • •

Edinburgh is planning a three weeks festival of music and drama in 1947.

Shostakovich's Ninth Symphony will have its American premiere at the opening concert of the Berkshire Festival on July 25.

Robert Stolz, composer of Three Hearts in Waltz Time, married Yvonne Ulrich in Reno, Nevada, June 12.

Grace Moore, back from Italy, says she is sincere in planning to enter the Catholic Church—not, however, a convent.

Some GI's came to rescue of the Wiesbaden Conservatory, whose stairs were bombed out, and hoisted a dozen pianos down from the fifth floor, contributing to the German musical revival.

Virgil Thomson, music critic of the New York Herald Tribune, on leave of absence, has been reviewing the season in Paris.

Eugene Ormandy took off by air for Brazil, soon after Eugene List and his wife, Carroll Glenn, returned from concerts in Prague and elsewhere.

• • •

The Roth Quartet is marking the 20th anniversary of its first concerts.

Otto Klemperer led the Scala Orchestra in Milan—also, one assumes, a few singers—in Bach's St. Matthew Passion.

The Chicago Opera is reported to have engaged Italo Taio, young Italian basso, and the Metropolitan—also according to rumor—has annexed the eyesome Renee Mazella, French soprano, who sang in South America several seasons.

Herbert Graf, "Met" stage manager, recently returned from a visit to Milan, where he was invited to stage some operas at the Scala next winter.

Another returnee from Europe is Hans Heinsheimer, of the firm of Boosey & Hawkes, publishers, who saw Strauss and Furtwaengler in Switzerland but reported they were still "under a cloud" with the Allied occupation authorities.

Covent Garden is assembling its new company to sing operas in English, beginning work if not actual performances next fall, and David Webster, its manager, has been scouting for talent in New York.

The Glyndebourne Festival will resume next year, bringing again, one hopes, those choice performances of Mozart on a fine old English country estate.

Some notables not heard here during the war will be back in the coming season—Myra Hess, Thibaud, Moiseiwitsch, Schipa, Enesco, among others.

Marjorie Lawrence took over recently at a concert in Albert Hall, London, when Grace Moore had a sore throat—and the latter introduced her to the assemblage.

• • •

Truly, the world seems to be opening up again!

• • •

One of the more exotic perfumes which, according to its makers, has "dramatic possibilities," is advertising itself with a striking drawing in which a goatteed gentleman with a violin is warmly osculating a glamorous pianiste half-rising from her instrument.

Dramatic possibilities, indeed! We dread to think what may become of sonata recitals if this sort of thing gets to be widespread. (P.S.—Must be the unbridled after-war customs one hears so much about.)

• • •

A preview of something called "Music in Color" was held recently at a Brooklyn department store, the device being supposed to "photograph music's own vibrations." There probably would be something approaching a choice atom bomb or Bikini pedal-point if its sensitive muzzle were focussed on the Sacre du Printemps.

• • •

No less an auditor than Queen Elizabeth of Britain was to hear Andre Kostelanetz lead the Liverpool Philharmonic in the Albert Hall, with Lily Pons as soloist, in a London concert for the Commandos Benevolent Fund.

• • •

The screen and stage seem to be annexing a few of our terpsichorean figures. Anton Dolin took part in a somewhat grim Broadway charade based on the murderous career of a mad dancer, and a film about Pavlowa is now in the works, with Toumanova as the heroine.

• • •

A three-year-old Belgian baby named Henri Maurice Beaujean is now the ward of the National Federation of Music Clubs. He was adopted by the Music in the Home Department of the Federation, of which Mrs. R. A. Herbruck of Dayton, Ohio, is chairman, under the Foster Parents' Plan for War Children, Inc. Henri is a native of Liege, to which his father returned not long ago after a long confinement in the Nazi concentration camp at Buchenwald. During the father's imprisonment the Beaujean home was hit by rocket bombs, and the mother, unsettled by grief and shock, abandoned her child and disappeared. Father and son are now reunited and the National Federation's contribution helps to give Henri companionship and to keep his physical wants supplied.

• • •

Maureen Cannon, winsome star of Up in Central Park, musical show, recently revisited her former teacher, Herman Devries, retired music critic of the Chicago Herald-American, whom she calls "Loupère." Miss Cannon received all her voice instruction, beginning at the age of 12, from the Chevalier Devries and his late wife. The young singer recalls:

"One night I sang the National Anthem at President Roosevelt's birthday party in the Hotel Sherman. At that time George Abbott was about to produce 'Best Foot Forward,' a 'teen-aged musical, and he needed a singer. Ezra Stone, the Henry Aldrich of radio, came out to scout me and I got the role.

"I left my first year at Our Lady of Providence High School here to join that show in 1942 when I was 15. I am happy to be in this present show. I owe it all to my mother and to the Devries."

• • •

Word has been received from France about Leonid Sabaneyev, noted Russian musicologist and composer, who has survived the German occupation. Mr. Sabaneyev now resides in Nice, where he is composing and writing despite the highly unfavorable external conditions. During the war years, he completed a two-piano Suite in five movements (Prelude, Sonnet, Flots d'Azur, Ballade Nostalgique, Finale), a Passacaglia and Fugue for piano, a Violin Sonata and a number of songs. He is occupied at present with the composition of an "Apocalyptic" Cantata, a monumental work, which is supposed "to reflect the ominous spirit of our times" and in research concerning Modal Harmony.

• • •

This season marks the Silver Jubilee of the Hollywood Bowl's "Symphonies under the Stars." And a gala season it is, with a program of brilliant variety arranged by Stokowski, ranging from the St. Matthew Passion to Hindemith, Shostakovich and the Ballet Russe de Monte Carlo—not to mention a stellar solo list, besides Xavier Cugat, Veloz and Yolanda and . . . Ginger Rogers.

• • •

The publication Shipworker, of Brooklyn, N. Y., devoted to the interests of the New York Naval Shipyard workers, contains the following piece of information:

"The Shipbuilders Band School, Building 558, reports that embryo musicians attending the sessions are making progress. Though in the beginning, some of the sounds that echoed from the classrooms of the Gyro-Compass School bore only a faint resemblance to melody, each time that the men practice, they draw nearer to their ultimate goal—becoming real musicians and playing in the Shipbuilders Band."

Free classes in various instruments are on the agenda. Some of those modernistic compositions of twenty years ago that used riveting machines as instruments of the orchestra ought to find a likely outlet here.

• • •

The joint meeting of the Music Publishers' Association and the National Association of Sheet Music Dealers, held at the Roosevelt Hotel in New York on June 4, was followed by a dinner at the Lotos Club. After the drinks and food were finally consumed, John F. Sengstack, president of the Music Publishers, introduced A. Walter Kramer, who was credited with being the chairman of the affair. He in turn introduced Deems Taylor, the speaker of the evening. The latter's remarks were devoted mostly to the headaches of composers, tongue in cheek remarks for the benefit of the publishers, which were received with hearty laughs and a glowing tribute to ASCAP. We won't go into the guest list here, but suffice to say that the prominent publishers and dealers were represented.

• • •

Columbia Concerts blushed a flaming Carmen red on receiving from Silvio Piergili, Director of Rio de Janeiro's Teatro Municipal, this radiogram: "CABLE SIZES OF ARTISTS WHO ARRIVE WITHOUT CLOTHES."

Sensitive about Pan-American relations, eager to rise to the protection of its artists, Columbia Concerts prepared to measure Mmes. Bidu Sayao, Rose Bampton, Astrid Varnay, and Margaret Harshaw—not to mention gentlemen of assorted sizes including Charles Kullman, Alexander Kipnis, Herbert Janssen and Lorenzo Alvary . . . all booked through Columbia for Brazil's opera season this summer. The facts relieved the modest corporation . . .

Flying to South America via Pan-American Airways, artists' luggage is limited in weight; bulky costumes are impossible to transport; new ones must be made in Brazil ahead of time; measurements are essential! . . . No artist, boasts Columbia Concerts, will step out at the Brazilian airport clad in the "Emperor's New Clothes"!

Summer Events SET A RAPID TEMPO

Stadium Has Gala Opening

The opening concert at the Lewisohn Stadium on June 17, conducted by Artur Rodzinski, with Artur Rubinstein as soloist in Brahms' concerto in B flat, drew a huge and enthusiastic audience. Beethoven's Leonore Overture No. 3 and Tchaikovsky's Symphony No. 5 won the listeners, although the amplifying system did not always enhance the balance of sound. Mr. Rubinstein, yielding to the applause, played Chopin's Polonaise in A as encore.

After the intermission speeches were made by Mr. Lewisohn and Mayor O'Dwyer, both of whom stressed the importance of music as a means of fostering understanding among the peoples of the world. They also introduced Mrs. Minnie Guggenheimer, guiding spirit of the Stadium concerts.

Szell and Morini Impress

June 18 brought George Szell for the first time to the conductor's stand at the Stadium. With a program of Tchaikovsky's "Pathetique" and excerpts from Wagner's Tannhaeuser, Tristan and Isolde and Meistersinger, he proved his persuasive power as leader. The orchestra followed his intentions with zest and his readings were dramatic, emotionally rich, and had the transparency one cherishes as one of Szell's characteristics.

The same qualities distinguished his second appearance on June 20 when, in Brahms' Second Symphony, he was able to surmount even the accoustical difficulties of the outdoor performance. William Grant Still's In Memoriam was again the moving experience it had proved at first hearing in Carnegie Hall. The concert closed with a superb reading of Mendelssohn's Violin Concerto with Erica Morini as soloist. Her unfailing technic, beauty of tone and perfection of bowing are on the highest level. The ovation which followed this performance of notable teamwork between her and the conductor, was acknowledged with encores.

H. W. L.

Boston "Pops" Draw Capacity

By JULES WOLFFERS

BOSTON.—The Boston Pops concerts had a record of sold-out houses night after night. Conductor Arthur Fiedler remains, as he has been for some years, the idol of the musical masses. He gives his Symphony Hall patrons a judicious mixture of the gay and the clever with a sprinkling of more serious works for body. When the musicians try, the results would please anybody: when they don't, there's always the consolation that the audience doesn't seem to know or care. Hit of the season was Cable's clever Jingles All the Way, with its satire on those cute little advertising songs which so gladden the heart of all radio listeners.

The list of soloists ran pretty much to pianists: Leo Litwin played the Warsaw Concerto several times, the Rhapsody in Blue and the first performance of the "Alamein" Concerto by Albert Arlen—a work inspired by the war. Bernhard Weiser performed Rachmaninoff's Rhapsody on a Theme by Paganini several times. Solon Robinson and Raymond Putnam were the soloists for the Mozart Concerto for Two Pianos in E flat major. Barbara Ulin was heard in the Mendelssohn Concerto No. 1; Luise Vosgerchian played the Tchoikovsky; Cynthia Brown was the soloist for the Rubinstein Fourth and Julian De Gray performed the Franck Symphonic Variations. Cellist Zara Nelsova gave Tchaikovsky's Variations on a Rococo Theme, and Lewis Walters played the Mendelssohn Violin Concerto.

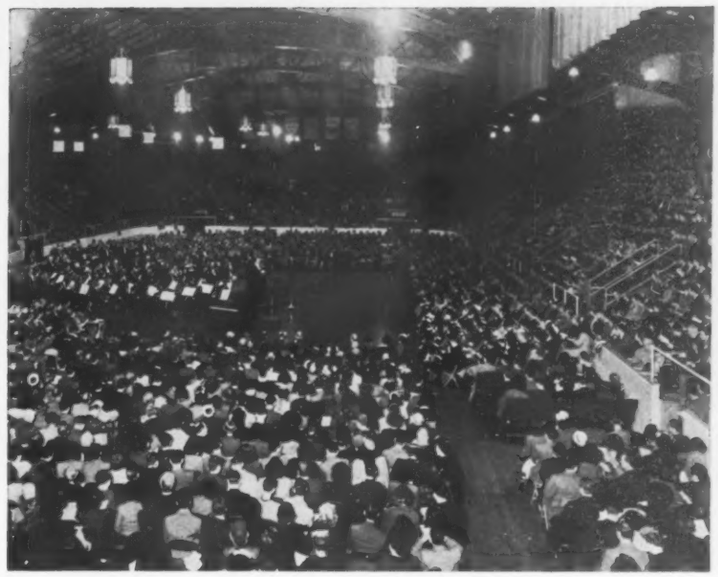
Solo Honors

Jesus Maria Sanroma returned to Boston to open the June Pops concerts. For Massachusetts Institute of Technology night the noted pianist played the Mendelssohn Concerto in G minor, following this with Gershwin's Concerto in F, the next evening, for a Pension Fund concert. Thompson Stone, conductor of the Handel and Haydn Society, was Pops

(*Continued on page 14*)

THE SALT LAKE PHILHARMONIC CHOIR

heard recently in Verdi's Requiem at Assembly Hall, Salt Lake City, Utah. In front row are: Alexander Schreiner, organist; Harold Frederick Davis, conductor; Ray S. Brimhall, tenor; C. Austin Seager, bass. (Ray King Photo.)



OPENING NIGHT AT THE TORONTO PROMENADE CONCERTS.

Fritz Mahler, guest conductor, led the Toronto Philharmonic Orchestra, with Igor Gorin, baritone, as soloist in the Varsity Arena, before an audience estimated at 7,000.

Goldman Band Season Opens

The Goldman Band Concerts, sponsored by the Daniel and Florence Guggenheimer Foundation, commenced the 29th season under the direction of Edwin Franko Goldman, on the Mall in Central Park, June 12. An audience running into the thousands greeted the veteran conductor and his players with an ovation of applause.

Highlights of the program were the appearance of Percy Grainger as soloist in his own Over the Hills and Far Away; Mr. Grainger's delightful impromptu speech celebrating his 27th anniversary as soloist with Goldman Band and paying tribute to the conductor's persistent efforts in the cause of the American composer; a novelty number, Joyous Interlude, by Hawaiian composer Daikeong Lee, which was conducted spiritedly by Richard Franko Goldman; the cornet solos of James Burke and Dr. Goldman's new March, Over Land and Sea.

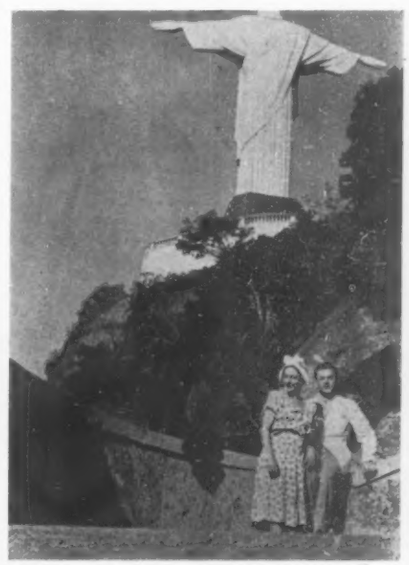
The 60 concerts scheduled for this summer in Central Park and in Prospect Park, Brooklyn, will feature original American works for Band by Aaron Copeland, Morton Gould, Henry Hadley, Percy Grainger, Dominick Savine, William Schuman, Paul Creston, Henry Cowell, Charles O'Neill, Dai-keong Lee, Burnet Tuthill, Maurice Arnold, Victor Herbert, John Philip Sousa, L. M. Gottschalk, George Gershwin, Jerome Kern, Edward MacDowell, most of these composers being American born and the majority having written the selections expressly for the Goldman Band. On the varied list are all Bach and all Wagner programs, Russian, Italian, Operatic evenings and Ballet as well as the popular martial tunes and the favorite excerpts from operetta.

One of the most important music events ever scheduled for the open-air season was the performance June 26 and 27 of the Theme and Variations for Wind Band, Op. 43A, by Arnold Schoenberg, written for the Goldman Band. The composition is unique in the history of band music and is considered a valuable contribution to the repertory.

M. C.

St. Louis Municipal Opera Season Launched

The St. Louis Municipal Opera began its 28th consecutive season in the Forest Park open-air theatre on June 6, with the following schedule announced: June 6 to 15, The Desert Song; 17 to 23, Mary; 24 to 30, Gypsy Love; July 1 to 7, Rosalie; 8 to 14, The Merry Widow; 15 to 21, The Lost Waltz; 22 to 28, East Wind; 29 to Aug. 4, The Prince of Pilsen; Aug. 5 to 11; Robin Hood; 12 to 18, The Wizard of Oz; 19 to Sept. 1, The Great Waltz. Principals engaged include Marion Bell, Jack Blair, Patricia Bowman, Eric Brotherson, Charles Caudle, John Cherry, Josephine Collins, Frances Comstock, Pittman Corry, John Cortay, Earl Covert, Lee Dixon, Edmund Dorsay, Al Downing, Dan M. Eckley, Penny Edwards, Leonard Elliott, Ollie Franks, Charles Goodwin, Gean Greenwell, Natalie Hall, Gloria Hamilton, Mack Harrell, A. J. Herbert, Ralph Herbert, Mary Hopple, Ray Jacquemot, Lisan Kay, Ralph Lear, Eleanore Lutton, William Lynn, William M. McCarthy, Richard Manning, Sid Marion, Lisa Maslova, Melton Moore, Muriel O'Malley, Leonore Rae, Biruta Ramoska, Helen Raymond, Edward Roecker, Yurek Shablevski, Johnny Silver, Wilma Spence, Margaret Spencer, Edwin Steffe, Richard and Flora Stuart, Joe Sullivan, Nina Varela, Chris Volkoff, Billie Worth, Evelyn Wyokoff and Ross Wyse, Jr. John Kennedy is productions manager, and Edwin McArthur, musical director for the second consecutive year.



JOSEPH SCHUSTER,

cellist, with Mrs. Schuster in Rio de Janeiro, where he played three concerts. He also had four appearances in Sao Paolo. Other Latin-American engagements were in Puerto Rico, Cuba, Port of Spain, Chile and Peru.

TOSCANINI FETED IN RETURN TO EUROPE; PLANS LONDON VISIT

Arturo Toscanini planned to take the Scala Orchestra for concerts in Paris on June 30 and in London, July 3. On hearing of the award of some Italian territories to France by the Conference of Foreign Ministers, Toscanini cancelled the tour to Paris. He planned to visit London later and also give in Lucerne the concert cancelled in Paris. Both events, according to Max Jordan, NBC's correspondent in Europe, were to demonstrate "the fealings of friendship of the new Italy."

Toscanini was greatly pleased with the results of the Italian plebiscite unseating the House of Savoy, according to Jordan. "He took deep interest in the elections and is immensely pleased by the attitude of the Italian people, who, he feels, have not lost their political maturity despite many years of fascism."

Jordan further pointed out that Toscanini, who is enjoying excellent health, is constantly making new plans. He is considering accepting an invitation to conduct at the Lucerne Music Festival next month before he returns to America. He added an additional concert to his Milan schedule, appearing at La Scala on June 15 in place of Dimitri Mitropoulos, who was ill.

Toscanini will resume his place as director of the NBC Symphony Orchestra, making records upon his return to the United States in the summer, and will resume his NBC broadcasts in the fall.

Ettore Verna Back from Italy

Ettore Verna, well-known New York exponent of bel canto, recently arrived at La Guardia Field after a trip which took him to France and Italy. In France he attended performances at the Paris Opera, also in Italy at Bologna, Milan, Florence and Rome. His trip was climaxed when he was present on May 11 at the first concert of Toscanini directing the La Scala Orchestra. Weeks before the event the Italians talked of nothing else, and on the memorable evening the capacity audience waited in reverent silence for the magic baton of the beloved maestro to give the sign to begin the overture.

"The performance," said Mr. Verna, "and the circumstances under which it was given made for one of the most deeply moving and impressive experiences in my life.

"In spite of the hardships and privations that exist in both France and Italy," said Mr. Verna, "the public wants to hear good music, and the opera houses and concert halls are sold out."

In Genoa Mr. Verna met Grace Moore, when she appeared in concert on May 9. Not only was the house filled to capacity, but the great Piazza de Ferrari was swarming with people waiting to greet her. "With the Italians," said Mr. Verna, "anything American is an immediate excuse for enthusiasm."

TOSCANINI IN ITALY.

Above, conducting first concert at La Scala since his return to liberated Italy. The company is singing the Chorus of the Slaves from Verdi's Nabucco. Below, leaving the Church of the Convent del Cenacola after the first Communion of his little grandchild. The photographs were brought back to this country by Ettore Verna. (International News Photos, by Goldoni.)

Albert Morini Reopens Paris Office

Albert Morini is leaving for Europe early in August to reopen his Paris office. He plans an exchange of American artists to Europe and European artists to America.

Among attractions booked through Albert Morini's office for European tours this fall are Anne Brown, soprano, and Shura Cherkassky. Miss Brown is opening her European tour at the Royal Opera House in Copenhagen on Sept. 15, to be followed by recitals in Stockholm, Oslo, Goteborg, Amsterdam, Brussels, Paris, etc. On Oct. 22, she will be the soloist with the Orchestre Conservatoire in Paris, and, 28, makes her debut with the London Philharmonic Orchestra at the Albert Hall in London. Mr. Cherkassky leaves for Europe on Oct. 10 and has been booked for 25 recitals through Scandanavia, Holland and France.

Music Fete Planned In German Castle

Heidelberg, Germany

A summer festival is being planned, under the auspices of the American Services Command Control, in the baroque castle of Schwetzingen, which has a little theatre dating from the 18th Century, a jewel of Baroque architecture. It seats only 162 persons, but the cycle of operas will be done three times. Chamber music concerts will be given in the mornings, and the operas in the evenings. There will be six afternoon symphony concerts, given outdoors in a tent seating about 1,500. One opera will also be staged outdoors in the little Temple of Apollo—Gluck's Orpheus and Eurydice.

Two opera companies will be heard. That from the Mannheim National Theatre will do Orpheus, Mozart's Don Juan, the Milhaud Opéras Minutes, and a double bill of Randall Thompson's Solomon and Balkis and Menotti's The Old Maid and the Thief. The Heidelberg Stadttheater company will give Offenbach's Orpheus in the Underworld, Mozart's Nozze di Figaro, and Johann Strauss' Die Fledermaus.

American Music

The concerts will be given by the combined symphony orchestras of Mannheim and Heidelberg. The National Theatre in the former city, although bombed out and forced to play in a cinema, has turned out a highly creditable production of Don Giovanni. The Mannheim National Orchestra is still a well-sounding ensemble. It recently featured the first hearings in Germany of Piston's Incredible Flutist and Barber's School for Scandal Overture.

On April 28 the Heidelberg Orchestra was scheduled to give an all-American symphony concert, said to be the first heard in Germany, at least within recent years, and including Barber's Adagio for Strings and First Essay for Orchestra, Copland's The Quiet City, William Schuman's American Festival Overture and Roy Harris' Third Symphony. In addition to American scores, the Fifth and Seventh Symphonies of Shostakovich, the Fifth of Prokofieff, and works of Vaughan Williams, Britten, Walton, and the Butterworth Rhapsody are being rehearsed.

Palestine Orchestra Has Reorganization

TEL-AVIV.—The players of the Palestine Symphony Orchestra have cancelled all contracts with their administrative staff and with the Board of Trustees which hitherto has been in charge of its financial interests. The reason for this action by the 70 players was a reported "dissatisfaction with the orchestra's affairs," which is said to have "discredited its work to the general public and the press." A co-operative society was to be formed, with the appointment of a permanent conductor to direct the artistic program, and of a business manager, as the ultimate goal. The musicians are reported to be negotiating with conductors and soloists abroad for the 1946-47 season.

The orchestra was founded in 1936 by Bronislaw Huberman, and was conducted successively by the late Dr. H. Simon, Prof. L. Kestenberg, and then temporarily by its secretary, Lewertoff. Guest conductors during the early summer season this year have included Charles Münch, from Paris, and the 20-year-old English conductor, Alastair Royalton-Kisch, whose programs included a number of novelties.

Bonelli Repertory Singers to Tour Under Leigh Management

The Richard Bonelli Repertory Singers, organized by the baritone of the Metropolitan Opera, are to tour under the management of W. Colston Leigh, Inc. A choice of two programs including four operas will be given, the operas cut down to the "hit" numbers, connected with a narrative by Mr. Bonelli. The works chosen are Faust, Boheme, Traviata and Rigoletto, probably two to each program, with anywhere from six to 14 numbers from each opera.

Kilenyi Resumes Concert Career After War Service

Edward Kilenyi, pianist, will resume his concert career with an appearance on July 9 at the Lewisohn Stadium, Laszlo Halasz conducting. Kilenyi joined the armed forces in July, 1942, as a private and was promoted to captain, acting as music control officer for all of Bavaria. He used his leaves to appear at Albert Hall, London (three times), with the Lamoureux and Colonne orchestras in Paris (in January and March, 1946, and February, 1946).

Moiseiwitsch for U. S. Tour In Coming Season

Benno Moiseiwitsch is returning to the United States under Concert Management Ray Halmans for a tour from January to March, 1947, the British pianist's first visit here in eight years. During the war he concertized extensively in England. This fall and early winter he will tour Australia and Portugal.

TITO SCHIPA

with Mrs. Schipa and their young son—perhaps another budding tenor. Schipa was invited to perform in June at the Paris Opéra in Don Giovanni, Werther, Manon and Don Pasquale. He gave recitals in the Salle Pleyel on June 6 and 10, afterward going to Brussels for a concert and to London for two recitals at Albert Hall. He arrives in the United States in September for an extensive tour. (Photo by Rotofot.)

Summer Exodus of Artists Recalls Pre-War Period

With travel facilities being reconverted to civilian needs, world musical markets reopening, American artists in top demand from all quarters of the globe, and with European artists returning abroad for the first time since before the war to visit their old homes and see their families, music "news" will be made overseas within the next few months.

Concert Management Arthur Judson, division of Columbia Concerts, reports that the post-war artist-migration has already begun, citing as examples Zino Francescatti, Carroll Glenn and Eugene List, William Primrose, Desi Halban, Ethel Bartlett and Rae Robertson, Robert and Gaby Casadesus, Karin Branzell, and William Kapell.

Francescatti left May 1 on the S.S. Brazil, for France. His first concert appearance in Paris since before the war will be with the Conservatoire Orchestra under Charles Münch. Later he will play in Switzerland, Scandinavia, Holland, Belgium and England.

On May 4, on a Paris-bound TWA plane, pianist Eugene List and his wife, violinist Carroll Glenn, took off for Europe. They were met at the airport by Andre Mertens, director of Columbia Concerts' Foreign Division, who has been abroad since the beginning of April arranging for an interchange of talent between Europe and both Americas. Following two appearances in Paris, List and Glenn, accompanied by Mertens, went to Berlin to play for G.I. audiences in Germany. The two actively participated in the International Festival celebrating the 50th anniversary of the Czech Philharmonic Orchestra. They then returned to play at Robin Hood Dell on June 24 and at New York's Stadium Concerts on June 27.

Where They Are Going

On May 10 violist William Primrose flew to England. He will make five appearances with the Hallé Orchestra in Manchester under John Barbirolli. the British premiere of Alan Shulman's Variations for Viola and Orchestra. He also will give recitals at London's Covent Garden, in Bournemouth, Leicester and Nottingham, and make several appearances with the BBC. He will then go to his native Scotland to play in Edinburgh and Glasgow and to visit relatives. While in England Primrose will see his composer-friends William Walton and Benjamin Britten the latter writing a new concerto for him. He will be back in late July, for a five-week tour of Central and South America.

Bartlett and Robertson flew back to New York to prepare for their departure for England May 13 on the SS Queen Mary, looking forward to seeing their respective families in London and in Scotland. For the first time since before the war, they will make an Albert Hall appearance and tour England. Later they will give concerts—including several benefits—in Holland and France.

Desi Halban, soprano, flew to Holland May 14 via American Air Lines. The Vienna-born singer until the Nazi invasion—as the wife of the art dealer Jacques Goudstikker—lived in Holland. On the 14th of May, 1940, Miss Halban, her husband and son fled from their castle "Nyenrode" to England. The singer and little boy arrived safely; Goudstikker was killed on the way. While in Holland she will see her husband's family and will take steps to recover the art collection which was looted by Goering and recovered, in part, in May 1945, in caves by American troops near Berchtesgaden.

The Casadesus family, making Princeton its home during the past six years, sailed for its native France on June 7. Robert and Gaby Casadesus were accompanied by their younger son Guy and their small daughter Therese. In Paris—where Casadesus will have a reunion with the members of his family including his uncle Marius, the violinist—he was to make his first appearance abroad June 18, playing with the Lamoureux Orchestra under Eugene Bigot, the Beethoven "Emperor" Concerto, the Franck Symphonic Variations, and the Ravel Concerto for Left Hand. Soon after he and his wife will give a two-piano benefit concert together. In France Casadesus' immediate business is the reorganization and reopening of the Fontainebleau School, of which he has been appointed Director of the School of Music. In the early autumn he plays at the Lucerne Festival and tours Belgium, Holland and possibly Italy. He will be back in the United States at the end of November, 1946.

Swedish contralto Karin Branzell sails for Göteborg on July 6 to give concerts in Sweden and Denmark. Early in August she flies to her home on the Swiss side of Lago Maggiore to rest for a month, after which she returns to sing in Aida at the Stockholm Royal Opera. Mme. Branzell will open her 1946-47 tour here Nov. 2 with a recital at Princeton University.

William Kapell, 23-year-old New York pianist, who visited Australia in an extensive tour last summer, has been engaged to go to South America for the first time in August and September, for concerts in Brazil, the Argentine, and Uruguay. His first tour date next season is the Worcester Festival, where he is soloist with the Philadelphia Orchestra on Oct. 17.

•

American Artists Concert Heard

Times Hall, June 10, was the scene of the American Artists Concert, presented under the direction of Edna Beatrice Bloom. The young and attractive participants offered well-schooled singing in a demanding program which included ensembles and arias from Butterfly, Aida, Otello, Louise, Norma, Oberon, The Flying Dutchman, Lakme, Manon Lescaut. Other equally interesting selections indicated repertoire resourcefulness. Tonal production and musicianly interpretation also maintained a high standard of performance.

Singers heard were Ruth Block, Elizabeth Rerraro, Cecile Hollander, Anita Garrett, Illean Krimm, Nancy Lytell, Joan Taylor, Lorraine Wiman, Rhoda Wiman, with Charles Richard at the piano.

M. C.

Community Concert Service Names Four New Executives to Organization

LAWRENCE BERNHARDT
(Photo by English.)

BEN LOBDILL

DAVID FERGUSON
(Photo, Bruno, Hollywood.)

MARION EVANS
(Photo, Sheryl Studio.)

Because of the rapid expansion of Community Concert activities during the past season, Ward French, president of Community Concert Service, states that it has been decided to increase the executive staff. Those receiving the new appointments are: Lawrence Bernhardt, Eastern manager; Ben Lobdill, Western manager; David Ferguson, Pacific Coast manager; and Marion Evans, assistant Western manager.

Lawrence Bernhardt, before his association with Community Concerts, was a concert pianist, having been a pupil of Josef Lhevinne and teaching in New York, Milwaukee, and Wausau, Wisconsin. He will be associated with the New York office as Executive Assistant to Robert Ferguson, vice-president.

Ben Lobdill became affiliated with Community Concerts in 1936. At the time of his enlistment in the Army in 1939, he was holding an important place in the organization staff of the Western Division. He will be located in the Chicago office as Executive Assistant to Arthur Wisner, vice-president.

David Ferguson has done much pioneer work in the development of Community Concerts in the far West, having been with the organization for eleven years. Mr. Ferguson commented upon the amazing growth of the Plan in the West during the decade of his association with Community Concerts. He will continue to hold the position of Columbia Concerts sales representative in the Northwest, which he has held for the past several years, in addition to his new duties as Pacific Coast manager of Community Concert Service.

Before joining the staff of Community, Marion Evans owned one of the largest teachers' agencies in the Middle West. She closed this business soon after the war showed its effect upon the number of available teachers and became General Field Secretary for Junior Programs, Inc. From this position she joined Community Concert Service. Miss Evans will be located in the Chicago office as assistant Western manager.

N. Y. City Symphony Plans 10-Week Series

The fall season of the New York City Symphony, Leonard Bernstein, conductor, will open at New York City Center, Sept. 23 and continue for ten weeks. Unlike the season just finished, a pair of concerts will be heard every Monday and Tuesday evening. The opening concert will be given in connection with the festival in New York of the Fellowship of American Composers.

Jacobi's Third Quartet to Be Premiered

Frederick Jacobi has completed his Third String Quartet. Dedicated to the Budapest Quartet it is to have its first performance by that organization in San Francisco this summer. Mr. Jacobi is working on a Concertino for Piano and String Orchestra, to be premiered at the Music Festival in Saratoga Springs, N. Y., in September under F. Charles Adler. Irene Jacobi will be the soloist.

MANAGERS OF MAJOR SYMPHONY ORCHESTRAS

of the United States and Canada meeting in their annual conference in Pittsburgh, Pa., as guests of the Pittsburgh Symphony Society. Seated, left to right: A. M. See, Rochester; William Zalken, St. Louis; M. L. Henderson, Kansas City; Edward Specter, Pittsburgh, host of the conference; Miss Helen Black, Denver; C. J. Vosburgh, Cleveland; Wilfrid L. Davis, Los Angeles; Lanham Deal, Dallas. Standing, left to right: J. W. Elton, Toronto; C. C. Cappel, Baltimore; J. M. O'Kane, Cincinnati; Francis R. Deering, Houston; Arthur J. Gaines, Minneapolis; George A. Kuyper, Chicago; Robert E. MacIntyre, Buffalo; Howard Harrington, Indianapolis; and Arthur Judson, New York. J. P. Hayes of Washington, who also attended the conference, was not present for the picture. (See page 3.) (Photo, Newman-Schmidt Studios.)

American Music as an Ambassador of Good Will

By JOHN G. PAINE,

General Manager of the American Society of Composers, Authors and Publishers

JOHN G. PAINE,
General Manager of the American Society of Composers, Authors and Publishers. (Photo by Blackstone Studios.)

HAS our music attained equality in the world's concert rooms? Since we customarily learn the history of our country first, is it not illogical that in many cases the American educational system stresses the art of other lands to the neglect of our own? A prominent official in the performing rights field assays the situation frankly.

Almost a year has passed in that post-war world to which we so often and glibly referred during the hostilities of the last five years. Many plans and ideals were forecast for this time. Some of these plans have been carried through; others were forced to undergo change because of altered circumstances.

In the field of music, it seems to me that what is now needed most urgently is the development of music in the field of international understanding. During the past year I have had the privilege of visiting England, France, Spain, and Portugal, in addition to the leading South American countries. I went to confer with writer and composer groups, and with those groups representing the writers of plays, dramas and books.

I am sorry to say that everywhere I traveled I found a deep distrust of the United States, based primarily upon fear of our tremendously powerful and efficient way of life. The magnificent production record which the United States accomplished during the war period served only to heighten and magnify this concept of America. It is, of course, obvious that no lasting peace can be attained until a common understanding among the peoples of the world is assured. In this capacity, I firmly believe our composers, authors and publishers must play a major role.

Toward Closer Cooperation

I am not suggesting that music is the only medium of establishing better understanding among the nations of the world. Certainly trade, travel, exchange of students, and other forms of contact between peoples play a huge part in creating closer co-operation. But it is music which alone possesses the universal appeal which instantaneously portrays the vigor and many-sided facets of American life. In my opinion, it would be impossible for anyone who was raised and educated outside this country to interpret such a typical American scene as Jerome Kern did in his Portrait for Orchestra, Mark Twain. Naturally, it is not completely necessary to share every experience in order to be able to interpret it, but there must be a strong emotional understanding before a composer can translate into musical literature the stories of the American scene.

But it is not enough for us to agree that the American composer is more uniquely fitted to interpret the American scene to the rest of the world. First of all, it is necessary that we gain a fuller appreciation and knowledge of our own culture, and that we extend this appreciation and belief by encouragement of those creative people who are devoting their God-given talents to produce this culture. It is all very well to speak philosophically of our debt to those who are working in creative fields, but it is more practical and more to the point to establish this encouragement on a more realistic basis. ASCAP has been successfully doing this for more than thirty-two years, and is now—and since 1945, through our licensing in the concert and symphonic field—establishing similar backing to those men and women who devote their talents to the more serious type of literature.

It is not enough, however, that ASCAP or any one other organization be active in the promotion of the American author and composer and his work. There must be a complete correlation among all musical organizations, in order that we Americans may be aroused to a full realization and interest in our own music, and in order that we may better project this throughout the world so that greater understanding of us as a nation will result.

Equality for American Music

We do not ask for musical chauvinism or jingoism. Most assuredly we will always demand a hearing of the works produced by any competent composer, and quite naturally we do not intend to isolate or cut ourselves off from the traditional classics. But we do demand, and must fully expect if we are to have any real understanding of our nation, an equality of American music.

The American child learns his native language first, together with the history and geography of his own country. It seems to me that it is only logical, therefore, that our children's introduction to the field of music would be better served if the emphasis was upon our own music and folk songs, instead of on the old European masters as it is at present. This is one of the most elementary steps in projecting the American composers' works into the entire field of music.

Of course the most important step is the increased use of our own composers' works by the many fine symphonic organizations throughout the country. Certainly these people so closely allied to the music field cannot take exception to payment to the composer for the use of his works. They are in a position to appreciate more than any other group the amount of labor and talent which is involved in the composition of serious music.

Clubs and Educators Can Help

There is also the responsibility to be taken by the various music clubs throughout the country to establish an appreciation of their members and of what the American composer is trying to do. The music educators share a responsibility, as well as the music dealers. If we can unify the efforts of all such organizations into a comprehensive program, whereby American music will be given its rightful share of performances, we shall most certainly see a more realistic appreciation of the American people on the part of other countries. They will soon come to realize that we are not merely a mterialistic aggregate of human beings, but a warmhearted, sympathetic and emotional nation with a very real contribution to the culture of the entire world.

San Francisco Forces Add New Operas for Fall Season

By EDWIN J. SIMON

SAN FRANCISCO.—Events of the next season are starting to cast their shadows before them. Dorothy Granville, the concert division manager for Larry Allen, Inc., has announced the following artists for Larry Allen's San Francisco Celebrity Series for 1946-47: Markova-Dolin and Ballet, Nathan Milstein, Marian Anderson, Jan Peerce, Trudi Schoop and her Comic Ballet, Blanche Thebom, Witold Malcuzynski, Maggie Teyte, Jacques Thibaud, Artur Rubinstein, and Patrice Munsel.

The San Francisco String Quartet will give a Brahms series next season, playing all the quartets, quintets, and sextets of Brahms in five concerts, engaging resident artists to assist.

Fall Opera Plans

Paul Posz, business manager of the San Francisco Opera Association, has made a preliminary announcement for its next season, which extends from Sept. 7 to Nov. 3. The company will give fifty performances over the eight-week period, of which five weeks will be spent in San Francisco, two weeks in Los Angeles, and a week divided between Portland and Seattle, with three performances also in Sacramento. The repertoire will include 17 operas. Revivals will be Fidelio (in English), Romeo and Juliet, Madame Butterfly, Marriage of Figaro, and Lohengrin. Other operas will be Boris Godounow, Tristan and Isolde, La Traviata, Carmen, La Boheme, La Forza del Destino, Lakme, Lucia, Rosenkavalier, Il Trovatore, Rigoletto, and Don Pasquale.

New sopranos engaged include Regina Resnik (for Fidelio), Maria Sa Earp, and Astrid Varnay. Other principal ladies will be Bidu Sayao, Jarmila Novotna, Albanese, Lehmann, Conner, Djanel, Glatz, Harshaw, Lily Pons, Stella Roman, and Votipka. New tenors will be Set Svanholm (for Wagnerian performances), and Mario Berini. Other principal tenors will be Bjoerling, Baum, Peerce, Jobin, Kullman, de Paolis, and Garris. Principal baritones and basses will be George Czaplicki, Moscona, Schon, Tibbett (for Rigoletto), Pinza, Baccaloni, Alvary, and Brownlee, Olitzki, Petroff, and Valentino. Conductors will be Paul Breisach (for Fidelio), Sebastien, Steinberg, and Cimara. Veteran conductor and organizer of the San Francisco Opera Association, Gaetano Merola, has announced that he does not intend to conduct at all this season.

The reorganized San Francisco Civic Ballet will provide the incidental dancing for the operas and give an extended program of its own. The chorography will remain in the hands of Willem Christiansen, currently directing the ballets for the Pittsburgh Light Opera Association. The business management on tour will be under veteran Larry Allen.

Russian Opera Novelties

The Russian Opera and Ballet Association of San Francisco gave two operas and a ballet as their annual contribution to the musical scene. The operas were Borodin's Prince Igor and Rimsky-Korsakoff's Snow Maiden, the latter not heard here before. The productions suffered somewhat in the matter of costumes and scenery, although the latter was well-designed and executed. Musically, the performances were excellent. The services of nationally known singers were procured for the principal parts, and the local Russian chorus was well-trained to sing the elaborate scores. Nadine Ray, the Snow Maiden, sang and acted the part to perfection. Charlotte Boerner had the leading soprano part in Prince Igor. It was her first appearance in the role and she sang it well. The outstanding men were George Doubrovsky and Stefan Kozakevich. They have fine voices and stage presence and brought long experience to these performances.

The orchestra was made up of members of the San Francisco Symphony and was directed by Eugene Plotnikoff. His experienced hand brought out a sonorous tone and kept a good balance between the pit and the stage, with resulting well-paced and unified performances.

It is unfortunate that these operas are absent from the standard repertoires of our opera houses. They contain beautiful music and their more tedious passages are no worse than those in many scores of Western Europe frequently performed.

Philadelphians Pay Call

The Philadelphia Orchestra, conducted by Eugene Ormandy, came for two concerts and stayed for three, as it was unable to leave on schedule because of the railroad strike. The programs were made up of masterpieces in the repertoire of every orchestra.

WARTIME SONGS THAT WERE "TOPS"

Ditties Our Fighting Men Rated Highest

By SOPHIE KERR

"They sang of love and not of fame"—that was a poet's report on the soldiers of the Crimean War, and it holds true with the soldier of today.

The American GI has his own ideas about the sort of music he likes and he isn't backward about letting his taste be known. Sentimental and romantic love songs are "tops" with him and he also likes humorous numbers when they have a marked swing. Here are notes on the American service men's own hit parade as compiled by some of the men and women who went out all over the world with USO-Camp Shows and sang for music-hungry soldiers.

Frances Langford, the sultry Florida girl who began as a blues singer, has covered about as much territory as any singing trouper. She went overseas to Alaska and the Aleutians, later to North Africa and Sicily and her audiences totalled thousands on thousands of uniformed men. She knows what they like for they firmly told her. From Frances they demanded most of the following four: I'm in the Mood for Love, Embraceable You, Melancholy Baby, and I'll Be Seeing You.

Another singing trouper, Jane Froman, was starting off on a Camp Shows tour when the 1942 Yankee Clipper crash in Lisbon Harbor nearly killed her. Jane was brought back and patched up and as soon as she could get around on crutches she went abroad again and spent almost four months in France, Belgium, Germany and Czechoslovakia. She sang ninety-five shows with audiences of more than 300,000 soldiers. The songs they wanted to hear were: Embraceable You, I Should Care, Candy, Begin the Beguine, Melancholy Baby, Stardust, Night and Day, Don't Fence Me In, and I've Got You Under My Skin.

ELLA LOGAN ADDS TO COLLECTION OF INSIGNIA.
The Scottish singer, during a USO-Camp Shows tour of France, is shown at Camp Chicago, in the Sissons sub-area of the Assembly Area Command. Lt. Howard E. Miller, of Kirksville, Mo., gave Miss Logan a U. S. Third Army patch in return for her singing to boys in camp. (U. S. Signal Corps Photo.)

The Humorous Touch

Humor began to give sentiment and romance a little competition—very little—among the songs the soldiers wanted to hear from Joan Brooks: "The girl with the voice you won't forget." Here is Joan's list, taken from her overseas' requests: Till the End of Time, You Belong to My Heart, I'm Gonna Love That Guy, Don't Fence Me In, A Little on the Lonely Side, Candy, It's Been a Long, Long Time, Rum and Coca Cola, Bell Bottom Trousers, Atchison, Topeka and the Santa Fe, Dance With the Dolly, Paper Doll, Saturday Night, There, I've Said It Again.

Leaving the girls for a moment, here is the testimony of Al Goodhart, pianist and composer, who toured Army camps in the United States and overseas for the USO and also found time to work hard with the War Music Committee of the American Theatre Wing. Now humor grows stronger and romance diminishes slightly. Sentiment, however, is still strong in the songs Al Goodhart was asked for most frequently: White Christmas, Irish Lullaby, Pistol Packin' Mama, Along the Navajo Trail, Roll Out the Barrel, Don't Fence Me In, Deep in the Heart of Texas, Paper Doll, Shoo Shoo Baby, Stardust, Sentimental Journey, and Mairzy Doats.

Loch Lomond with a Lilt

Little Ella Logan, who went overseas for USO-Camp Shows for an eight-weeks' stay—she didn't come back for five months, though—seems to be almost the only singer who found a terrific demand for a very old song, but maybe it is because of the way Ella sings Loch Lomond that everyone wanted it everywhere. Sometimes she gave eleven shows a day, but on each and every one she had to sing that number.

Ella found that Don't Get Around Much Any More was enormously enjoyed by her audiences and because they loved I've Got a Date With An Angel so much, Ella wrote a parody of it for an encore and called it I've Got a Date With a GI, and it went over big.

No, the fighting man hasn't changed much since the Crimea. It's still love, not fame or glory that gets the big hand.

New Post for Bolognini

Frederic Bolognini has been engaged as assistant concertmaster with the Minneapolis Symphony, Dmitri Mitropoulos conductor, and will also be soloist with this orchestra. Mr. Bolognini is to form a string quartet, of which he will be first violinist. Before starting his activities in Minneapolis he is scheduled for a recital in Chicago early in October, with Arpad Sandor assisting at the piano.

LOUIS KAUFMAN
violinist, with Carlos Chavez and Imre Hartman, cellist, rehearsing for a special good-will program short-waved to all the Americas. The broadcast took place while the violinist was in Mexico to appear as soloist with the Orquestra Sinfonica de Mexico.

Rochester Plans Series

ROCHESTER, N. Y.—For 1946-47 the Rochester Philharmonic will again be under guest conductors, the principal part of the season to be divided between Leonard Bernstein and Erich Leinsdorf, and the remainder shared by Vladimir Golschmann, Georges Enesco and by Guy Fraser Harrison, associate conductor of the orchestra.

Before ending its season, Conductor Harrison took the Civic Orchestra on a tour, with concerts in Batavia, Olean, Geneva, Sampson Naval Base Hospital, Colgate University and Bucknell College.

The Academy Singers of Erie, Pa., appeared in a short program at the Colgate-Rochester Divinity School, directed by O. L. Grender. Singing entirely a cappella, the 25 boys and 25 girls showed an adherence to the pitch that was notable.

Winners of Eastman School scholarships in the senior division, under the gift of McCurdy & Company, are Elizabeth Evelyn Prokop of Bethlehem, Pa., and Mary Joan Tillman, of Washington, D. C. Both sopranos, their awards will be effective next year.

Outstanding recent performances by Eastman School units were those of the Choir, directed by Dr. Herman H. Genhart, in the Schubert Mass in G minor, and by the Madrigal Singers, directed by William Schempf. Collaborators with the choir were three students from the conducting class of Dr. Paul White, Earl George, Lawrence Rosenthal and William Presser. The orchestra was the Kilbourn Hall unit, one of three student symphonies.

Eastman School graduation recitals have been presented by Martha McCrory, cellist, candidate for the artist's diploma, highest performance award of the school, who displayed exceptional ability; Bille Huffsmith, violin; Geraldine Ball, marimba; Elizabeth Stiles, cello; Dorothy McConnel, violin; Phyllis Edwards, string bass; Gina Bonomo, soprano; William Sprigg, organ; Raymond Vaught, violin; Helen Tarver, soprano; Maxyne Mathison, clarinet, and Robert Oyer, piano.

Darwin Singing and Recording

Glenn Darwin, baritone, is still with the Army Air Forces, but on detached service, and is making records to be distributed to the army here and abroad; has a weekly broadcast with a national hook-up for the army, and, unless special duties prevent him, is allowed to fulfill his own engagements. He is cantor in a Washington synagogue and guest soloist in churches there. Mr. Darwin recently was soloist with the National Symphony in the Beethoven Ninth Symphony and is preparing for an operatic appearance with that orchestra.

Guenther in 10th Year at New Haven College

Dr. Felix Guenther has concluded his 10th term as lecturer at New Haven State Teachers College, where he is in charge of all music classes for the Extension Courses. More than 300 students were enrolled. The classes on Modern Music heard performances of contemporary piano compositions played by Rose Goldblatt and Jacques De Menasce. To students of Music as Entertainment Dr. Guenther presented Jean Geiringer, director of B.M.I.'s foreign department, in a speech on International Music Copyright, and Julian Seaman in an address on the Pro's and Con's of Music Critics.

Bettie Jones, 17, of York, Pa., is the winner in the alto division of the statewide music and forensic contest sponsored by the University of Pittsburgh. Miss Jones is a pupil of Helen Weiser Ziegler, voice teacher of York, member of the New York Singing Teachers' Association and the National Association of Singing Teachers.

Fleisher to Play at Ravinia

Leon Fleisher, young American pianist, will make four appearances with the Chicago Orchestra at Ravinia Park, July 4 he will perform the Schumann Concerto; 7, the Brahms D minor, both under George Szell; 11, the Beethoven Concerto No. 2; 14, Rachmaninoff's Concerto No. 2, both directed by Wilhelm Steinberg. On Nov. 6, Mr. Fleisher plays for the second successive season with the Denver Symphony and in March, 1947, with the Chicago Orchestra in Chicago and Milwaukee under Desire Defauw.

PAUL BREISACH,
conductor (left), with Mr. and Mrs. Jan Peerce at Dallas, Tex., on tour with the "Met." Six weeks of opera conducting at the Cincinnati Summer Opera, two symphony concerts at Grant Park, Chicago, and appearances with the San Francisco Opera are scheduled for Mr. Breisach before the Metropolitan opens.

RADIO, TELEVISION:

By William A. Taylor, *Radio Editor*

THE WQXR SYMPHONY ORCHESTRA conducted by Leon Barzin and with Joseph Fuchs, violinist, as soloist in one of the broadcasts in celebration of the Tenth Anniversary Year. Below: Ann Cornish, director of recorded music at WQXR, looks over the Kardex system which houses a record of every recording and transcription owned by the station. The cards indicate record number, performing artists and the timing of each work and movement.

Television Responsible for Success of New York's Serious Music Station WQXR

It is interesting to recall that television was largely responsible for the success of New York's serious music station WQXR. Some ten years ago when John V. L. Hogan, president of the station, was experimenting with television, he broadcast classical music on the sound track to illustrate the films shown. When he set up his transmitter in 1934 under an experimental license with the call letters W2XR, little did he realize that the seed was being planted for WQXR. At that time few people had television receiving sets, but many radios could pick up the sound transmissions. The avalanche of mail that followed each broadcast proved the music was liked.

Nourished by this praise, the project grew until it became a broadcast to be reckoned with, the first of its kind on the radio horizon. W2XR, the 250-watt experimental station, formerly on the air only two hours a day, has now become WQXR, a successful commercial venture with 10,000 watts of power and a 17 hour daily broadcasting schedule. Those responsible for the programs have kept in mind the fact that WQXR has grown in answer to the demands of music lovers who could not consistently find anywhere else the type of musical broadcasts they wanted. As radio celebrated its 25th anniversary, WQXR entered its tenth year of broadcasting commercially with a proven listening audience of more than half a million homes in the Metropolitan area alone, belying the early opinions of experts who said there were not enough serious music lovers to warrant such a station.

Listeners take an active interest in the station's presentations. This is evidenced by the mail received daily from music lovers in every walk of life. This following is measured by regular surveys to ascertain if the listeners are getting the kind of music they want in the proper proportions. Recently, 11,000 questionnaires were mailed. Each took from ten to 30 minutes to fill out. Over 30% of the recipients responded, and, of these, 85% made additional comments, ranging from one sentence to a full page.

As an added service, WQXR issued a monthly booklet to enable listeners to find the time of day certain selections were to be played, names of composers, artists, etc. Today the booklet has a paid circulation of more than 27,000. It has been furnished to more than 300 libraries in the station's primary area and is recommended by some schools.

While much of the station's reputation has been built on recorded and transcribed music, many important musicians have appeared in person on its air-waves. WQXR has perhaps the largest library of classical records owned by any radio station. There are more than 15,000 in the collection, which is continually being improved with additions. With the end of the war, records from abroad are again available, enabling WQXR to feature performers who have come to maturity during the war years.

A pioneer in High Fidelity, in 1939 the station was inaugurated as the first in New York to bring its audience musical programs via the new invention. Another precedent was in March, 1944, when WQXR adopted a new policy banning the use of "singing commercials."

Early in 1944 the New York Times purchased WQXR and the sale was approved by the Federal Communications Commission in July of the same year. The station has continued under the management of the two men who were responsible for the present successful standards, and program policies remained unchanged.

Young Musicians Given Opportunity On National Hook-up

About three or four years ago, the American Broadcasting Company inaugurated a series called Saturday Concerts (WJZ, 5:00 to 6:00 P.M., EST). With a symphony orchestra of 60, under able directions, the programs have consistently maintained a high level of music standards. But besides the primary purpose of entertainment, the series gives young conductors and musicians an opportunity for appearance on a national hookup. The musicians engaged are selected purely on musical qualifications, regardless of background in other fields of music. To date, not only has the program featured more lesser known conductors than any other network, but talented members of the orchestra have been given a chance as soloists.

"In the beginning," said Charles Barry, National Program Director of ABC, the idea of using promising young talent was more or less intentional. But the experiment proved so rewarding, and the talent discovered of such excellent calibre, that it has become an important feature of the series." Among the conductors spotlighted are: Bronislaw Gimpel, violinist; Joseph Stopak, ABC house conductor; Max Goberman, who was given his chance with a symphony orchestra; Bernard Green, radio conductor, composer and arranger of popular tunes as well as background radio music; Ann Kullmer of the All Girl Symphony Orchestra; Nicolai Berezowsky; and Paul Creston, composer.

Selected as soloist from the members of the orchestra have been: Vladimer Brenner, pianist; Sylvan Shulman, concertmaster; Ruggiero Ricci, violinist; George Ricci, first cellist; Alfredo Gallodoro, saxophonist; Emanuel Varda, first violinist; Milton Prine, cellist; and Earl Wild, pianist.

Frank Vagnoni, manager of the orchestra, is responsible in large measure for assembling such excellent talent.

Not only encouraging to promising radio talent, this idea is constructive, has contributed to the freshness and verve of the Saturday Concerts. The plan could well be emulated by other networks and radio stations.

New Books About Radio and Opera

RADIO DRAMA IN ACTION, edited by Erik Barnouw. Farrar & Rinehart, publishers.

Erik Barnouw, instructor in Radio Writing at Columbia University, and formerly assistant manager of the Script Division of NBC, has assembled for the first time in one volume the contributions of 25 of the leading radio dramatists to the field of public service radio. Several of the plays were sponsored on the air by commercial concerns, but many of them were produced by broadcasting companies themselves, both the networks and stations. Still others were produced with degrees of network or station collaboration, under the auspices of educational institutions, Government agencies, or other organizations. "Co-Operative" broadcasts of this sort have played an important part in the story of radio drama, and this is illustrated in this collection by a number of plays.

Here you will find Norman Rostin's stirring Concerning the Red Army, and the enduring patience of the Chinese in Will the Earth Hold, by Pearl Buck. Orson Welles' *tour de force* for Columbus Day is included, as is Stephen Vincent Benet's triumphant Christmas story, A Child is Born. Worthy mention should be made of Norman Corwin's London By Clipper, and The House I Live In, by Arch Oboler. Mr. Barnouw has written an introduction to each play and production directions are included. The book is an excellent demonstration of just how radio achieves its effects, as well as a book for the enjoyment of the radio listener.

THE STORY OF A HUNDRED OPERAS; Grosset and Dunlop, publishers.

Radio has played a dominant part in creating the interest and appreciation in opera that exists throughout America. Opera is not a sacrosanct subject in the average home today; it is discussed as familiarly as books, plays, and movies. Alert to this fact the publishers of The Story of a Hundred Operas, compiled by Felix Mendelsohn, have put into practical execution a timely and educational idea that should prove indispensable not only to the millions of dial-turners who listen each week to the great operas via the air-waves but also to the regular opera devotee. This handy, pocket-sized volume, contains most of the plots of the operatic repertoire of the leading opera houses. Arranged in alphabetical order, act by act, the stories are complete and written in a clear, straightforward style, enabling anyone to understand and follow the action of an entire opera, even though not understanding the language in which they are sung. In each story the name of every well-known aria is given, and its place in the opera indicated, a great aid to those who are more acquainted with selections than the complete operas. The Story of a Hundred Operas should prove of vital interest to radio listeners, as an educational guide to broaden understanding and appreciation of the music drama.

'TEEN-AGE PIANISTS MAKE JOINT DEBUT

in recital in Westport, Conn. Igor Kipnis, son of Alexander Kipnis, Metropolitan Opera Basso, and Robert Ellrich perfected their two-piano repertoire under the supervision of Mrs. Marguerite Maxwell, director of the Westport School of Music. The program comprised arrangements of works by Bach, Beethoven and Rimsky-Korsakoff. (Photo by George P. Weising, Fairfield, Conn.)

WINGS OVER JORDAN
WORLD'S GREATEST NEGRO CHOIR
Every Sunday Morning, CBS Coast to Coast
Stanford Zucker Agency, 420 Madison Ave., N. Y. 17

BEATRICE **MERY** *Soprano*
Starred on BEAUTY IN MUSIC series
Fridays, 10:15 P.M., EST over WQXR
340 West 57th St., N.Y.C. 19 CO. 5-7292

MARCEL FRANK
COMPOSER — ARRANGER
PIANIST — CONDUCTOR
389 West 84th St., New York 24 TR. 4-7725

JEAN TENNYSON
SOPRANO
heard in GREAT MOMENTS IN MUSIC
Wednesday Evenings, CBS, 10 P.M., EST

SYLVAN LEVIN
MUSIC DIRECTOR Station WOR
1440 Broadway, New York 18, N. Y.

NEWS AND REVIEWS

Franco Autori Has Rich Background of Musical Experience

Since arriving in America from Italy in 1928 Franco Autori has gone a long way toward making a place for himself in the music world. Besides appearing as conductor in both the operatic and symphonic fields, he is familiar to radio listeners as guest conductor on major broadcasts. This past season he appeared on the Ford Sunday Evening Hour; the General Motors Symphony of the Air; the Carnegie Pop Concerts; and the Prom Concerts of the Toronto Philharmonic Orchestra.

Autori's rise has not been meteoric, but has developed steadily by unremitting work, as he acquired a thorough knowledge of the requirements of his profession from broad and diversified experience. Like most Italians Autori's family had a deep love for music, with considerable opera going. But young Franco was the only one who showed promising talent. When he was six he began piano lessons; later violin and composition. Although his primary objective was to be a musician, his general education was not neglected. He took courses in economics and commercial sciences at the University of Naples. At seventeen he made his debut as conductor. The Corda Fratres, a fraternity to which he belonged, selected him to arrange and conduct the music for a show they were presenting. Orchestra members, drawn from the professionals of the opera house, were so unanimous in recognizing the young man's talent that he was given the encouragement and inspiration to consider conducting seriously as a career.

•

From that time on there were engagements for Autori in the little opera houses around Naples. Then he went to Milan, where he was assistant to prominent conductors. Besides this, he worked at various times as coach and chorusmaster. One of the high spots at this period was his association with Mascagni, composer of Cavalleria Rusticana.

The young maestro's first engagement in America was that of assistant conductor of the Pennsylvania Opera in Philadelphia. The following season he joined the Chicago Civic Opera, and, that summer, became associated with the Ravinia company, retaining both positions until 1932. Two summer sessions in Texas with the Dallas Symphony followed. Here Autori founded the Sinfonietta of Dallas. With local talent he put on opera productions, supplemented by lectures and private teaching. After two years he returned to New York and joined the staff of conductors of the Federal Music Project. In 1936 he went to Buffalo in charge of the F. M. P., and it was not long before he had established the orchestra as an independent organization supported by the people of Buffalo. In the nine years of his tenure, until his resignation in 1945, the Buffalo Symphony was developed to a high musical level. In the summer of 1944, Autori succeeded the late Albert Stoessel as musical director of the Chautauqua Symphony, a post he has held ever since.

Because of this rich background of experience, Autori's advice to aspirants ambitious to make conducting their career, is well worth heeding. "It is a great fallacy on the part of young conductors," he says, "to believe they are competent to push ahead to first place long before they are ready. In their eagerness to get recognition, they often disregard the fact that there is only one sure road to lasting success on the podium, regardless of how great their talent may be. Only by years of work and experience can a thorough groundwork be laid, and a resulting maturity, with all that comprises, be attained."

FRANCO AUTORI

(Franklin Photos.)

RADIO NOTEBOOK

MILTON WIDDER, Music and Art editor of the Cleveland Press, happened in on one of PHIL BAKER'S TAKE IT OR LEAVE IT SHOWS. He won the $64 questions by answering such difficult quizzes as: Who did not write a Fifth Symphony? . . . LEONARD BERNSTEIN appeared in dual role of conductor and pianist in his 2nd concert with NBC Symphony. . . . HERMAN NEUMAN, WNYC's Music Director, conducted Carnegie Pop Concert June 4. . . . SIGMUND ROMBERG, of NBC's An Evening With Romberg, wrote his first song on a $25 bet; since then he has composed over 2,000 songs. . . . CBS's popular VIVA AMERICA series, featuring Latin-American music, returned to the air on June 16. . . . FRITZ KREISLER made his last guest appearance on Telephone Hour program, June 17; he will vacation until fall and return to broadcasting in October. . . . LOUIS KAUFMAN guested on Invitation to Music program, June 19, and Columbia Symphony Orchestra on June 23. . . . With June 23rd B/C, starring pianist EUGENE LIST and conductor GEORGE SZELL, the Ford Sunday Evening Hour via WJZ concluded its 1945-46 season. . . . Philadelphia's Station WPEN has secured broadcasting rights to the Robin Hood Dell concerts for 2nd consecutive year. The most popular al fresco series in the Philadelphia area opened on June 24 on a Monday through Thursday basis.

•

Norina Greco, soprano, left on June 10 for a two months' engagement in Mexico City. After singing in Tosca, Don Giovanni, Otello and other operas, she goes to Brazil for appearances in Rio de Janeiro until September.

GEORGE and PHYLLIS MEAD

who make translations and write the scripts for WOR-Mutual's opera-in-English series Let's Go To The Opera (Sun., 7:00 to 7:30 p.m., EST), join Thomas Scherman, conductor, in a pre-broadcast conference. (Photo by Newspictures.)

Indianapolis Names Soloists

INDIANAPOLIS.—The Indianapolis Symphony Orchestra has announced six Friday afternoon concerts, 12 Saturday evenings and six Sunday afternoon programs for the 1946-7 season, with Fabien Sevitzky again as musical director. Soloists in the Friday series include Jennie Tourel, Artur Rubinstein, Eugene List, Isaac Stern, Zino Francescatti; the Saturday events will feature Miss Tourel, Erica Morini, Rubinstein, Torsten Ralf, List, Ania Dorfmann, Stern, Ezio Pinza, Francescatti, and Rudolf Serkin; and the Sundays have appearances by Morini, Ralf, Dorfmann, Pinza and Serkin.

WINIFRED HEIDT

opens the Hollywood Bowl Series in Los Angeles under Leopold Stokowski on July 9 in the title role of Carmen, her 100th performance of that role. July 10 finds her in a repeat appearance there, and July 11 in Mexico City for a rehearsal of Carmen with the Opera Nacional, where she has been re-engaged for Carmen, Aida, and Samson and Delilah. During the last four seasons Miss Heidt has sung more than 200 performances in opera alone. (Photo by Bruno of Hollywood.)

New Compositions for Piano by

ERNESTO LECUONA

Distinguished Composer of { MALAGUENA, ANDALUCIA
LA COMPARSA, GITANERIAS

ARAGON	.60	GRANADA	1.00	TRES MINIATURAS	1.00
ARAGONESA	.75	RAPSODIA NEGRA	1.00	ZAMBRA GITANA	.60

EDWARD B. MARKS MUSIC CORPORATION
R.C.A. BLDG. • RADIO CITY • NEW YORK 20, N. Y.

THE DANCE

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

Miriam Winslow, American dancer who left for the Argentine in the spring of 1943, has just returned to the United States. While there she not only brought her ideas of our contemporary dance to Argentina through concerts, but also founded a school. This was real pioneering, for until now the Argentineans knew only ballet, and very little of that according to our standards. They had no conception of the modern dance and what was done was based on photographs and word of mouth. Dance recitals for the most part were the annual school exhibitions in which the first consideration was a fancy costume, the music next, and finally some nonsensical steps in order to show off the costume. This, naturally, did not make for large dance audiences nor was it conducive to stimulating interest in the dance as an art. Miss Winslow therefore had a large order to fill.

Although she was eager to plunge right in with a concert, her costumes were delayed because of priorities and much time was lost. However, immediately after she did give her first concert, she was asked to arrange a course for ten students. This was given at the Signora Ekatherina Galantha Studio in 1944. It was not long before an experimental group, consisting of eight girls, was formed and there was extensive work on dances and production. The following season the group toured with Miss Winslow and gave at least two or three concerts each in Rosario, Cordova, and Santa Fe, as well as Buenos Aires. By that time, the American dancer was already known in B. A., as she had given two solo concerts and a special program for children the preceding year.

When Miss Winslow left for the States she was in the midst of her most ambitious project, a full-length ballet based on Hawthorne's The Scarlet Letter. It was being choreographed for six boys and eight girls. The score was composed by Hector Zorin. Other works in preparation with the group were Ravel's Valses Noble et Sentimentale, a Brahms Rhapsody (for men alone), and a short ballet based on American folklore.

While there is talent for the dance in Argentina, the dancers are not only undisciplined but the approach is less serious than it is in this country; the perseverance that our dancers show is lacking. Music there is far more advanced than the dance, and Miss Winslow is especially enthusiastic over many of the composers who have written special pieces for her. Isidor Maistegy, Hector Ruiz Diaz and Zorin are among those who composed original works.

Miss Winslow's immediate plans include a good long rest for the summer and a concert in Boston in the early fall.

MIRIAM WINSLOW,
in "Song," a dance created and first presented in the Argentine; it will have its American premiere this fall in Boston. The music was composed by Grazioli. (Photo by Herta Fried.)

Rey and Acuna Open Barbizon Series

The Barbizon Tuesday Evening series opened on June 11 with a top-notch Spanish dance program by Federico Rey and Maria Teresa Acuna. They were assisted by Pablo Miquel at the piano, and guitarist Rey de la Torre played a group of solos. The program embraced many facets of the Spanish dance and the dancing was brilliant. This was the first appearance of Mr. Rey and Miss Acuna as a dance-duo and their good work bodes well for the future. Mr. Rey is not only a fine dancer but he is a first rate showman. Miss Acuna revealed a spirit and fiery temperament that were not evident in her other recent appearance. Her Moorish Fantasy, choreographed to the overworked Ravel's Bolero, was a revelation. It had an intensity and sinister quality that was completely gripping. While there were only three duets on the program, they left no doubt in one's mind but that the two dancers will make an effective team.

The second evening of the series on June 18 was less fortunate. It was called Americanesque and the program was shared by Tom Scott ("the American Troubadour") and Alice Dudley and Company, assisted by Nathan Kirkpatrick. Glen Bacon was the pianist who doubled as a tenor when necessary. Despite all of these exertions, it all added up to a dull evening.

Dance News

Florence Wickham's ballet, Indian Summer, will be given at Jacob's Pillow on July 26 and Aug. 5. Barton Mumaw will dance the lead and Ted Shawn is to be the choreographer. The work was first given at Chautauqua last summer and has been lengthened since then. Another of Miss Wickham's original ballets is the Gift of Laughter which is based on an Irish fairy story. . . . Igor Schwezoff has accepted the invitation to join the Jacob's Pillow faculty. The choreographer-dancer staged all of the City Center Opera ballets this spring. . . . Pearl Primus has been signed as featured dancer with the Chicago Opera Co, according to an announcement from Ruth Page, the ballet director.

From Mme. La Meri comes word that she will bring two great Hindu dancers—Nataraj Vashi and Pravani—to New York. After months of corresponding La Meri finally persuaded Nataraj and his partner-wife, Pravani, to come to the Ethnologic Dance Center to give concerts and teach. They will bring with them this fall (barring visa and transportation difficulties) several original Hindu ballets fully costumed with music especially recorded on a sound track. They also will present traditional dances of Manipur, Kathakali, Bharata Natya, Ceylon, and folk and tribal dances. . . . 16-year old Betta Streigler stepped into the coveted ballet role of Louise in Carousel this month. . . . The Perry-Mansfield Players at Steamboat Springs, Colo., begin rehearsals early in July for a dance drama based on a Mormon theme. It has a script by John Malcolm Brinnin and music by Louis Horst and Drusa Wilker. Harriette Anne Gray, with the assistance of Virginia Tanner, will arrange the dance movement, Charlotte Perry the direction, and Verner Haldene and Emerson Burke will manage the sets and lighting. Costumes are by Alma Salley, and Portia Mansfield is the manager. The dates of production are tentatively set for Steamboat Springs on Aug. 22, University of Wyoming on Aug. 23 and Denver on Aug. 24.

Ballet Theatre sailed for London on the Queen Mary, June 20. . . . Leonide Massine, Ruth Page and Boris Romanoff have been commissioned to contribute one ballet each for Ballet for America. Three new dancers for the company have been named—Halina Razoumova, Virginia Barnes and Shaun O'Brien.

Baltimore Plans Summer Events

BALTIMORE, MD. — The Department of Municipal Music inaugurated its summer season of band concerts on June 16, it was announced by Robert P. Iula, executive secretary of the department. There will be 53 programs by each of the two white bands, including four massed band concerts, while the two colored bands will play 18 concerts in all, concluding with a massed band event.

Osmar P. Steinwald will again conduct Park Band No. 1, and Robert V. Lansinger will continue his long-time association as head of Municipal Band, No. 1. Harry Carpenter will conduct Municipal Band, No. 2, and Edward Prettyman will lead Park Band, No. 2.

There will be community singing at all the concerts. Because of the success last year of Trial by Jury, Mr. Iula plans to present one and possibly two such operettas during the coming season.

GUSTAV KLEMM.

FLORENCE WICKHAM,
whose ballet, Indian Summer, will be given at Jacob's Pillow (See Dance News). (Photo © Underwood & Underwood.)

Barber Wins Critics Circle Award

The annual testimonial of the Music Critics Circle of New York has been awarded to Samuel Barber for his Concerto for Violoncello and Orchestra, Op. 22, given its first local performance by the Boston Symphony under Koussevitzky in Brooklyn on April 12 and in New York on April 13 with Raya Garbousova soloist. David Diamond's Rounds for String Orchestra was cited as deserving a place in the symphonic repertoire. The announcements were made by Miles Kastendieck, president.

SCENE FROM THE SLEEPING BEANTY,
with music by Tchaikovsky, presented by the Covent Garden Ballet in its London season. (Photo © by Edward Mandinian.)

IVA KITCHELL
THE DANCE HUMORIST
Mgt.: Harold R. Peat, Inc. 2 W. 45th St., New York 19

MIRIAM WINSLOW
CONCERT DANCER
Suite 703, 119 West 57th Street, New York 19, N. Y.

SIMONE MICHELLE
SOLO DANCE RECITALS
Suite 701, 119 West 57th St., New York City

IGOR SCHWEZOFF
CHOREOGRAPHER
Suite 701, 119 W. 57th St., N. Y. C. 19

NCAC Dance Attractions
711 Fifth Ave., N. Y. C. 22 PLaza 3-0820

La Meri and COMPANY
Available for Concert
ETHNOLOGIC DANCE CENTER
119 East 59th St., New York 22
Study the dances of India Spain The Orient Latin America

EDMOND KOWALEWSKI
MANAGEMENT
15 East 59th St., N. Y. C. 22 PL 3-1566

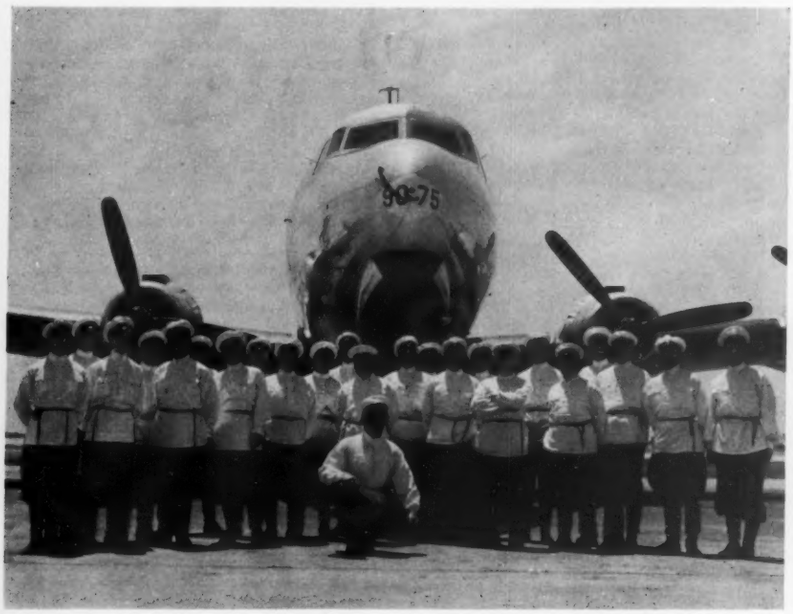
PILAR & ROZZINO
Flamenco Dancers

MERLE MARSICANO
Original Dances

ORIGINAL BALLETS
by FLORENCE WICKHAM
Complete with story and music for professional and student productions.
Suite 701, 119 West 57th St., N. Y. C. 19

DAVID LIBIDINS
Bookings — Promotion — Management
113 W. 57th Street • New York 19, N. Y.

PLATOFF DON COSSACKS LEAVE FOR JAPAN TOUR



THE GENERAL PLATOFF DON COSSACKS
(Photo by Transport Command, U. S. Army Air Forces.)

The General Platoff Don Cossacks have started a long journey back to Tokyo. The chorus was banished from Japan in 1938, in the midst of an Oriental tour, because the members refused to turn over half of their receipts to the government. Now they return there to sing for American military personnel under the auspices of USO Camp Shows Inc. This is their second USO tour, the first one having taken place in 1944.

The chorus of 27 singers and dancers will return to New York in December and on January 11 will open their eighth annual transcontinental tour for the Metropolitan Musical Bureau in Rochester, N. Y. Other cities in which the Platoff Cossacks will appear next year include: Buffalo, Brooklyn, Bridgeport, Norwalk, Hartford, Worcester, Philadelphia, Baltimore, Washington, Detroit, Fort Wayne, Chicago, Milwaukee, Minneapolis, Duluth, Peoria, Davenport, St. Louis, Cincinnati, Louisville and 70 other cities.

Nicholas Kostrukoff, conductor of the celebrated chorus, which has sung in every country in the world, is accompanying the performers on their trip to the far Pacific and anticipates particularly his appearance in Tokyo under the American banner.

The month of May gave the Cossacks their first holiday in a year. During the season just past they participated in a record-breaking tour of 143 concerts in the United States and Canada.

The Cossacks have relaxed their ban on marriage in recent years and most of the troupe have taken brides and all but four have become American citizens.

Gabriel Soloduhin, one of the most legendary of all Cossacks, is now a regular member of the Platoff Chorus. Soloduhin, a sensational trick rider, was formerly a star performer with Ringling Brothers' Circus. He is now one of the featured dancers with the Cossacks.

Johnnie Evans, company manager of the Cossacks, did not accompany them on their Pacific trip but remained at his New York office to complete their bookings for next season.

•

National Symphony Announces Longer Season

WASHINGTON, D. C.—The National Symphony Orchestra will enlarge its 16th season of 1946-47 to 24 weeks, or two weeks longer than the one just completed, Manager J. E. Mutch has announced.

Next season the Sunday series in Washington at Constitution Hall will be increased from 10 to 12, and the Wednesday series from nine to 10. In the National Symphony's Baltimore series, there will be nine concerts, one more than this season. Plans for a special series next season of six "popular" concerts are being developed, Mr. Mutch revealed. Another season of concerts for Washington students in public and private schools is being planned.

Among the soloists to appear are: Fritz Kreisler, Artur Rubinstein, Rudolf Serkin, Gladys Swarthout, Rudolf Firkusny, Dorothy Kirsten, Tossy Spivakovsky, Myra Hess, Egon Petri, Percy Grainger, Albert Spalding, Igor Gorin, Blanche Thebom; and the Ballet Theatre, in four performances.

LAWRENCE EVANS
Artist Management, Inc.
Div. COLUMBIA CONCERTS Inc.
113 West 57th St., New York 19, N. Y.
Include under their management

Rose Bampton
Leading Soprano—Metropolitan Opera

Walter Cassel
Baritone

Nadine Conner
Soprano—Metropolitan Opera

James Melton
Tenor—Metropolitan Opera

Mona Paulee
Mezzo-Soprano—Metropolitan Opera

CARNEGIE "POPS" DRAW IN FINALE OF SEASON

With the concert of June 22, the Carnegie "Pop" Concerts closed seven weeks of nightly programs in Carnegie Hall, with an estimated audience attendance of more than 100,000 for the 49 events. Daniel Rybb, director, has announced a second series next year in May and June. Subscription tickets will be available.

Recordings have been completed for the first Carnegie "Pop" Orchestra album to be put out by Columbia Records, with the conductors Maurice Abravanel, Walter Hendl, David Broekman and Charles O'Connell.

Some Highlights

Highlights of the final weeks of the "Pops" included the first appearances in this series of Maurice Abravanel, conducting with his accustomed brilliance on May 29 and June 1; Anne Roselle's success in Verdi, Puccini and Mana-Zucca numbers on June 4; seven recalls for Thomas Hayward, tenor, after his songs on June 8; applause for Lucy Brown, pianist, that "stopped the show" on June 18; appearance of the gifted new soprano Camilla Williams on the same evening. "Your Request Night," June 19, included Geri Dorsey's smooth, resonant singing of Ritorna Vincitor from Aida and light opera numbers. Five Monday performances were given over to jazz festivals, three featuring "Jazz at the Philharmonic." On June 11 "Song Writers on Parade" brought music by Irving Caesar, Peter deRose, Charles Tobias, Otto Harbach and Ted Mossman, who appeared in person, and by Rodgers-Hammerstein, Ferde Grofe, Morton Gould and others.

The young Greek-American conductor, Constantine Callinicos, led the Carnegie Pops with spirit and vigor on May 26. A first performance of a Greek Fantasy by a contemporary compatriot, George Vitalis, proved to be a gay and pleasant work with strong romantic influences. Mr. Callinicos stepped off the podium to play his two delightful piano pieces and the De Falla Ritual Fire Dance during the second part of the program. Nicola Moscona, Metropolitan basso, gave a fine account of himself in works by Mozart, Boito and MacGimsey-Vitalis. Mr. Callinicos scored on all counts, as conductor, pianist and composer. A firm, steady beat and an intelligent approach to the music was evidenced in the works he led, which included pieces by Brahms, Weber, Bizet, Berlios and Gershwin-Bennett. L. G.

Leinsdorf to Conduct in Europe And with Chicago Opera

Erich Leinsdorf, during the second half of August, will direct the Residenz Orchestra at Scheveningen, Holland, and will be heard over the radio with the Hilversum Orchestra of that country. Returning here, Leinsdorf will conduct six performances of the Chicago Opera in October, including Tristan and Isolde and Rosenkavalier. He also has been reengaged for 12 appearances with the Rochester Philharmonic in November and December, in Rochester and on tour. Leinsdorf has just completed recording an entire opera album for RCA-Victor.

•

HOLD YOUR WAR BONDS

OPERA AT THE ZOO

•

EVERY NIGHT
EXCEPT MONDAY

•

all performances at 8:15 P.M.

•

July
2—LA TRAVIATA
3—TANNHAEUSER
4—MADAME BUTTERFLY
5—CARMEN
6—AIDA
7—RIGOLETTO
9—LOVE OF THREE KINGS
10—LA BOHEME
11—SAMSON & DALILA
12—OTELLO
13—TANNHAEUSER
14—CARMEN
16—To be announced
17—SAMSON & DALILA
18—LOVE OF THREE KINGS
19—MIGNON
20—To be announced
21—FAUST
23—LA BOHEME
24—LA TRAVIATA
25—CARMEN
26—IL TROVATORE
27—CAVALLERIA RUSTICANA
I PAGLIACCI
28—MIGNON
30—FAUST
31—AIDA

August
1—RIGOLETTO
2—To be announced
3—IL TROVATORE
4—LA TRAVIATA
6—AIDA
7—CARMEN
8—To be announced
9—CAVALLERIA RUSTICANA
I PAGLIACCI
10—To be announced

•

Write for Silver Jubilee Prospectus
CINCINNATI SUMMER OPERA ASSOCIATION
Times-Star Tower
Cincinnati 2 Ohio

25th Anniversary
CINCINNATI
Summer Opera
JUNE 30th to AUGUST 10th
1946

Six weeks of
GRAND OPERA
with
Internationally Famous Artists • Metropolitan Chorus • Symphony Orchestra • Ballets • Spectacular Effects • Lavish Costumes

BYRON STEELE,

who recently took the tenor role in Virgil Thomson's Scenes from the Holy Infancy on the program of the New York Interracial Singers (Clifford Kemp conducting) in Town Hall. Mr. Steele is a young artist-singer from the Leon Carson Studios. (Photo by Ruth Cuncliff Russell.)

Boston

(*Continued from page* 5)

guest leader when the famous old group had its annual Pops night.

Two soloists were presented at Longy School night—the eminent E. Power Biggs, in Piston's Prelude and Allegro for Organ and Strings, and a young pianist, Gerson Yessin, in the Beethoven Concerto No. 1.

Something of a guest-conducting record for recent times was established when Paul Cherkassky conducted three Pops programs in a row. His offerings, which included some first-rate material, were enthusiastically received by the capacity houses.

At the New England Conservatory of Music night, an interesting and varied program brought Quincy Porter and Malcolm H. Holmes as conductors. The list included Bach's Brandenburg Concerto No. 5; the Gershwin Concerto in F, with Elizabeth Scher the soloist; and a group of choral works.

The Pops spirit seems to have invaded nearby communities. Several Pops concerts have been presented in Boston suburbs among which was a fine program by the Philharmonic Society of Arlington (Mass.) with Leonard Wood conducting, and business man and musical enthusiast Jacob H. Strauss, guest conductor.

School Groups Appear

A feature at some of the concerts was choral music by various school and college groups including Wellesley, Exeter, Emanuel, Lasell and others. Harvard turned up with a brace of conductors, Malcolm Holmes and G. Wallace Woodworth, together with its famed glee club. Frederick Tillotson of Bowdoin was well represented on Bowdoin night as composer, conductor, and piano soloist in the Shostakovich Concerto. Boston University bought out the entire house: feature of the program was the work of the Choral Society, James Houghton conducting, with Symphony violinist Victor Manusevich celebrating his new Bachelor of Music degree by conducting Tchaikovsky music to the general satisfaction.

The first anniversary of VE Day was celebrated with a France Forever program, Louis Speyer sharing conducting honors with Arthur Fiedler, Adolphe Robicheau and his dancers added a touch of authentic Gallic flavor.

Bach Festival

Other musical happenings have been largely school affairs. Boston University concluded a three-day Bach Festival. That amazingly brilliant organist, Richard Ellsasser, presented the entire Bach Catechism, including both small and large versions. The Jordan Hall audience was impressed to the utmost. The final program consisted of Bach Chorales and Cantatas Nos. 79, 82, and 140. While there were flaws in performance from time to time, conception and execution were well ordered. The entire festival was an ambitious and worthy undertaking.

Other Events

At the New England Conservatory, Sigma Alpha Iota presented a program of contemporary American music, works by Daniels, Copland, Schuman, McKinley, Grofé, Hill, Hindemith, Carpenter, Besly, Pinkham, Hageman, Porter and Gershwin.

Shulamith Silber, Palestinian-born violinist, played works by Jewish composers at a Jordan Hall program. Interesting was a Palestinian Dance by Julius Chajes, and Hugo Kauder's Suite No. 1. Mr. Kauder's neo-Gothic use of organum and discant was absorbing to the musicians in the audience. Miss Silber played the intricate and difficult music with imagination and scrupulous fidelity.

"Arrau Scholarship" Sponsored

The Ladies' Musical Club of Seattle will sponsor an "Arrau Scholarship" with the proceeds from a recital to be donated by Claudio Arrau next March 25. The recital will be given for the city school children at the Seattle Music Hall seating 2,400. All expenses connected with the project will also be donated. Proceeds go toward a scholarship to a worthy local piano student or to supplement the support of a Seattle student winning an eastern scholarship. Mr. Arrau looks forward to maintaining this scholarship with an annual recital. The "Arrau Scholarship" is an outgrowth of a conversation Mrs. Harry A. Rhodes of the Seattle Musical Club had with Mr. Arrau last year in which they agreed that concerts of foremost artists ought to be available to school children.

SLEZAK AMONG NOTABLES LOST BY WORLD OF MUSIC

LEO SLEZAK, 71, noted Czech opera tenor, died in Bavaria, a London dispatch dated June 6 reported. Noted for his height, his joviality and heroic voice, Slezak was long a honored member of the Vienna Opera. He sang with the Metropolitan Opera from 1909 to 1913. He also appeared in America in lieder recitals and last visited here in 1938. His son, Walter, is a popular film and stage singer in the United States. Slezak had appeared in a number of operettas in Vienna, and wrote several books of memoirs. The Nazis fined him 100,000 marks in 1944 because his son had appeared as a U-boat commander in an American movie hostile to their cause.

HENIOT LEVY, 70, widely known pianist, composer and associate director of the American Conservatory, Chicago, died June 16 at the Windermere Hotel. Born in Warsaw, Mr. Levy was educated at the Hochschule, Berlin, and at the Warsaw Conservatory. He made his debut with the Berlin Philharmonic, later touring Germany and Scandanavia as well as appearing in the leading capitals of Europe. Since 1905 he made his home in Chicago, where he gave many piano recitals and was soloist with the Chicago Symphony Orchestra. In 1912 he won an international prize in music composition award by the Prince of Monaco. He is survived by a daughter, Mrs. Alexander Kipnis, wife of the Metropolitan Opera bass, and a son, Hans Heniot, conductor of the Utah State Symphony Orchestra, Salt Lake City.

PAUL KLEPPER, 52, manager of the foreign and standard department of Edward B. Marks Music Corporation, died on June 11 after an illness of several months. Born in Roumania, Mr. Klepper entered the music business in Paris and worked for leading publishers. He came to America and in 1925 entered the employ of the Marks firm, which, up to that time, was chiefly a publisher of popular music. Mr. Klepper instituted his department, and through 20 years worked to bring the corporation to its present position as one of the leading publishers of classical music and one of the largest importers of music from all parts of the world.

WILLIAM ROYCE, 65, composer, who wrote many popular Irish ballads under the name of James Royce Shannon, was killed by a train at a downtown crossing in Pontiac, Mich., on May 29. One of his most popular songs was An Irish Melody, written for a Chauncey Olcott play in 1913 and sung by Bing Crosby in the film Going My Way.

HILDEGARDE NASH DONALDSON, concert violinist, died in Taos, N. M., on May 1. She was born in Baltimore and studied the violin in Belgium, touring in this country and Europe until her retirement five years ago. She is survived by her husband, Norman Donaldson, managing director of the Yale University Press, a son, a daughter and a sister.

MISCHA MUSCANTO, member of the first violin section of the Philharmonic-Symphony, died on May 20. Mr. Muscanto, who joined the orchestra in 1922, had been on leave of absence for the past season because of illness. His widow and two sons survive.

News comes from Europe of the death last year of Prof. Hildegard Boerner, former concert soprano. Widely known as a lieder singer 20 years ago, Prof. Boerner sang under Artur Nikisch, Max Reger, Ernst von Schuch, Fritz Steinbach and other noted conductors. She was the mother and teacher of Charlotte Boerner, soprano, now in this country.

SIR EDWARD C. BAIRSTOW, 71, British organist and composer, died at York, England, on May 1. He studied as a youth with Sir Frederick Bridge. In 1913 he succeeded T. Tertius Noble as organist of York Minster, when the latter came to New York. Sir Edward at various times conducted the Leeds Philharmonic Society, the Bradford Festival Choral Society and the York Musical Society. He received the Mus. D. degree from Durham University. He was one of the best English organists of his day, and particularly known as the composer of many fine anthems, part-songs and organ works.

TAMAKI MIURA, 62, Japanese operatic soprano, died in a hospital in Tokyo on May 26, according to a UP dispatch. Mme. Miura, a graduate of the Tokyo Conservatory, first came to the United States in 1915. She made a debut as Cio-Cio-San in Chicago and at the Manhattan Opera House in New York, and toured with the Chicago and San Carlo Opera Companies in this role for some years. She had given her last performance in Tokyo a few weeks ago when she left a hospital bed to sing over the radio.

GERTRUDE MAY BAILEY, former concert and recital contralto, died in Bronxville, N. Y., recently. Mrs. Bailey sang with the Emma Juch Opera Company, and had been soloist at the Bethlehem Bach and Ann Arbor, Mich., festivals, and soloist for 25 years at St. Nicholas Collegiate Church, New York.

•

J. P. Hayes National Symphony General Manager

J. P. Hayes has been appointed general manager for the National Symphony Orchestra Association, effective immediately. J. E. Mutch, manager of the orchestra since July, 1943, will continue in that position. Both appointments are for one year. Hayes was manager of the National Symphony from January, 1941 to July, 1943, when he entered the U. S. Naval Reserve.

The office of Frederick N. Polangin, Public Relations Consultant, has been retained by the Association, with Mary Pauline Perry of that organization as publicity director.

SAMUEL
MARGOLIS
ONLY VOICE TEACHER
of
ROBERT MERRILL
New Sensational Baritone
of METROPOLITAN OPERA ASSN.
Also, teacher of many famous singers of opera, concert and radio.
•
Studio:
152 West 57th St., New York 19, N. Y.
COlumbus 5-9155

ALBERT MORINI
119 West 57th St., New York 19
Includes under his management
ANNE BROWN
Soprano
TITO SCHIPA
Tenor
SUZANNE STEN
Mezzo-Soprano
Shura Cherkassky
Pianist
Werner Gebauer
Violinist
The Yaysnoff Sisters
Russian Duo Piano Team

THE VERSATILE HARPSICHORD CAN PLAY BOTH OLD AND MODERN SCORES

Lady Seated at Harpsichord would mean to most people a period portrait, no later than the 18th century. But Yella Pessl has done much to give the instrument a place in the contemporary picture. In this country and abroad, she has played its music as soloist with orchestra, in chamber ensembles and in solo recitals.

Today's harpsichordist, she says, may draw for repertoire not only from the great store of the past—Bach, Mozart, the Scarlattis, and many others—but from the modern tonal output. Poulenc, for instance, has written a concerto for harpsichord and orchestra, which Miss Pessl recently gave American premiere over WEAF with Frank Black and the NBC Symphony. Delius has composed for the harpsichord, although in the ancient idiom In modern style are works of such composers as De Falla, Otto Luening, Martha Alter, Samuel Barlow, Hugo Kauder, Walter Piston, Darius Milhaud, Hans Weisse, Bohuslav Martinu, Magda Tagliaferro.

YELLA PESSL
(Photo by Trude Fleischmann.)

Harpsichord Suited to Moderns

In charter, color and rhythm, Miss Pessl contends, the harpsichord is suited for music of the present, just as it is for the classic expression. It fell into disuse and became an "antique" during the age of romantic art, when Chopin, Schumann, Liszt and the others were creating pre-eminently for the piano. Whether this kind of music was inspired by the invention of the piano, or vice versa is a moot question; but at any rate composers and public were preoccupied with the newer keyboard in the 19th century, and harpsichords were relegated to museums.

Some of these fine old instruments have come out of retirement and can still be played. But, due to the difficulty of obtaining one in good repair, Miss Pessl recommends that students and performers use harpsichords made by contemporary manufacturers. However, if they insist upon the ancient makes, which are about in the class of Stradivarius violins, the best labels, she states, are Ruckers, Dulcken, Kirkmann, Schudi, J. C. Fleischer, Silbermann and Taskier.

Sees Renaissance in Music

There are more of these aspiring harpsichordists than one would think, according to Miss Pessl, whose teaching schedule is overcrowded between her concert tours, New York recitals and appearances with the Bach Circle and other organizations; and her short-wave broadcasts to Europe, in which she includes harpsichord music written in the United States, by early American as well as present day composers.

The fact that so many young people have elected to study the instrument proves that it is back and here to stay. We are on the threshold of a great renaissance of music in general, she believes, when more and more people will not only listen to but take part in tonal performance. In this respect, Miss Pessl is an admirer of President Truman—even if he does play the piano.

"The Chief Executive," she says, "set us a good example. For the banquet at the Potsdam conference, he showed not only appreciation of music—he participated in it."

M. L. S.

HENRY L. SCOTT IN TRIUMPHANT CARNEGIE RETURN

Henry L. Scott, America's first concert humorist, and hilarious virtuoso of the piano, is making his triumphant return to Carnegie Hall, Saturday Evening, September 28. He is being presented there for the second time by the Aeolian Company. Not since Paderewski was brought to this country nearly 50 years ago by another major piano firm has an artist been so honored.

Henry Scott is the first person to successfully combine the opera formula of music, drama and humor for the concert stage. In so doing, *Collier's* magazine in a stirring tribute hailed his concert as "a new form of art that literally reduces the patrons to hysteria." Don't miss this night of nights at Carnegie Hall.

Turn to ✔ mark, page 19.

IN OUR MAIL BAG

More About Ukrainian Music

Editor, MUSICAL COURIER:

As a Ukrainian and one who for twenty-five years is active in the creative and interpretative fields of Ukrainian music, I appreciated Lazare Saminsky's articles, Colorful Music of the Ukraine, in one of the recent issues of the Musical Courier. While agreeing with Mr. Saminsky that ". . . it is impossible in this short space even to list all of the important organizers or creative musicians of today's Ukraine . . ." I still would like to name a few of them, as they are the most representative, and, in fact, the first of real importance in Ukrainian music.

Besides Boris Liatoshinsky (the most brilliant and versatile) and Olesj Chyshko—both named by Mr. Saminsky—there is Lew Revutsky, Mychajlo Verykivsky, Pylyp Kositsky, Andrey Shtoharenko, Vasyl Barvinsky, and Julius Meytus, every one of them a composer of real distinction; and, as many of their works and creative ideas have their roots deep in Ukrainian folk music, they all are composers of real originality.

I had the privilege to conduct first performances of many of those works, operatic and symphonic, while I was musical directors of the State Opera and the Ukrainian Philharmonic in Kiev in the early '30s, and I am sure the time will come when these works will find their way into the programs of the international music and concert world, as works of genuine artistic value.

May I also add to Mr. Saminsky's article that the composer Victor Kossenko died in 1938, as shortly before did another gifted and most promising Ukrainian composer, Mykola Kolada.

But neither Dmitry Pokras nor Konstantin Listov can be considered Ukrainian composers, despite the fact that they were born in the Ukraine. Their creative work belongs entirely to Russian music, and their musical activities as well have always been connected with the cultural life of Russia, not of the Ukraine.

Sincerely yours,
ANTIN RUDNITSKY.

Toms River, N. J.
May 15, 1946.

Civic Concerts Children's Series

Civic Concert Service inaugurated a new series of concerts for school children this season in many cities throughout the country. The first concert of the series took place in Ottumwa, Iowa, when Bernardo Segall, Brazilian pianist, played for an audience of 2,500 youngsters. The Minneapolis Symphony Orchestra is scheduled as the second event of the series.

ENSEMBLE FROM THE SORCERER,

Gilbert and Sullivan's light opera presented recently at the Jon Hall Memorial auditorium, featuring in the cast pupils of Grace La Mar assisted by the Jon Hall Choir. Dramatis personae included Warren Wellgrove as Sir Marmaduke Pointdexter; Alfred Kunz as Alexis; Orrin Juel as John Wellington Wells; Loretta Hamilton as Lady Sanazure; June Morin as Aline; Carol Jackson as Mrs. Partlet; Nicola Hanson as Constance; with Antonio Ulrich and Alice Saal in supporting roles.

HELEN ALEXANDER *LYRIC SOPRANO*
Concert Management VERA BULL HULL, 101 West 55th Street, New York City 19

IDA FRANCA
OPERATIC SOPRANO
Former Director Bel Canto School of Opera, Paris
TRAINING for SINGERS, SPEAKERS and VOCAL TEACHERS
Auditions now being arranged for recital and opera appearances in Paris, Milan, Rome and other European centers accompanying Mme. Franca.
904 Carnegie Hall, New York 19, N. Y. **Cl. 6-5490**
Latest plastic records available

THE CENTRAL NEW YORK MUSIC TEACHERS ASSOCIATION OF SYRACUSE, NEW YORK
Present
BERNICE FROST
in a class in
INTERPRETATION and TECHNIC and PRIVATE PIANO LESSONS
FIVE MORNINGS FROM 10.00 TO 12.30 O'CLOCK
AUGUST 19TH TO 23RD, 1946
at the
Steinway Studio — Clark Music Building, 416 South Salina Street
SYRACUSE, N. Y.
Address: Ethel Connell Phoenix, Registrar, 360 Midland Avenue, Syracuse, N. Y.

Kansas City Conservatory Commencement

Kansas City, Mo.: The Conservatory of Music of Kansas City, Dr. Wiktor Labunski, director, held its annual commencement, June 6, at the All Souls Unitarian Church. Henry C. Haskell, president of the conservatory and member of the editorial staff of the Kansas City Star, delivered the address. Degrees of Bachelor of Music and Master of Music were conferred upon sixteen students.

A nine week summer school began June 10, with accelerated classes for discharged veterans, enabling them to complete a whole semester's work in that time. Guest teachers for the summer include Ellis B. Kohrs, who will teacher composition and advanced theory during the absence of David Van Vactor on a conducting tour in South America. Other guest teachers are Markwood Holmes (violin), and Faith France (piano).

Lectures on Six Epochs of Piano Music were presented June 24 to 29 by Olin Downes, with Rudolf Firkusny, pianist.

Szell, Busy Conducting in U. S., Declines Vienna Bid

George Szell conducted three radio concerts from Detroit in June, local broadcasts on the 9th and 16th and the Ford coast-to-coast hour on the 23rd. On June 18 and 20 Szell directs at the Lewisohn Stadium, New York; from June 25 through July 7, eight concerts at Ravinia Park, Chicago; the week of July 15 through 21 he takes over at Philadelphia's Robin Hood Dell. A six weeks' holiday at Santa Monica, Calif., follows, before his first season as conductor of the Cleveland Orchestra. Szell recently received an invitation from Egon Hilpert, head of the Vienna Opera and Salzburg Festival, asking him to conduct five performances of Marriage of Figaro and two concerts at the Salzburg Festival during July and August and to do a series at the Vienna State Opera in September. Szell was unable to accept, being booked solidly until next spring, but he will consider the invitation for the summer of 1947.

THE 68TH ANNUAL COMMENCEMENT OF THE NEW YORK COLLEGE OF MUSIC was held at Town Hall on June 19. The program included Mozart's String Quartet in C, Grieg's Piano Concerto, Brahms' Violin Concerto, excerpts from Mozart's Don Giovanni, the first performance of Andante for Strings by Arved Kurtz. The Students' Orchestra was under Siegfried Landau. The address was made by Arved Kurtz, director, and distribution of testimonials, certificates and diplomas followed the program. (Photo by Drucker-Hilbert.)

Detroit Announces Music Hall Recitals

DETROIT.—In addition to the 36 concerts by the Detroit Symphony, under Karl Krueger, musical director, and Valter Poole, assistant conductor, on Thursday and Friday evenings, two series of popular-priced Tuesday evening recitals will be given in Music Hall next season. Series A includes James Melton, the American Troubadours, the Yaysnoffs, Josef Gingold, Percy Grainger, Torsten Ralf, Fritz Kreisler, Herta Glaz, Anne Brown, Ezio Pinza, Leon Fleisher, and Bidu Sayao; Series B lists Patrice Munsel, the Foxhole Ballet, Raya Garbousova, the Icelandic Singers, Robert Casadesus, Zino Francescatti, Risë Stevens, Andres Segovia, George Miquelle, Carroll Glenn, Joseph Szigeti, and Igor Gorin.

Proceeds from every program presented in this auditorium will go to the Detroit Orchestra, Inc., a non-profit enterprise which sponsors and maintains the Symphony.

Two Cities Re-engage Balogh

During 1945-46 Erno Balogh was reengaged in two cities for second appearances in the same season. On July 24, 1945, he played in Syracuse, N. Y., and was brought back on Feb. 15, 1946. His debut with the Canadian Broadcasting Company in Montreal was on Dec. 5, and he was signed for two return appearances on March 18.

Sigma Alpha Iota Honors Koussevitzky and Mrs. E. S. Coolidge

Sigma Alpha Iota recently awarded Certificates of Merit to Dr. Serge Koussevitzky and Mrs. Elizabeth Sprague Coolidge. Mary L. Seaver, president of the Sigma Alpha Iota chapter at the New England Conservatory of Music, represented the national organization in making the presentation to Dr. Koussevitzky. Among those who have received similar awards are Marjorie Lawrence, Dame Myra Hess and Yolando Mero-Irion.

Spring Concerts in New York

Robert Ladoff, basso, was introduced to New York on May 31 in Town Hall, singing numbers by Monteverde, Legrenzi, Schubert, Brahms, Wolf, Strauss, the De l'art Splendeur Immortell from Eugue Diaz' Benvenuto Cellini, and songs in English by Grieg, Marie Drier, Robert MacGimsey, Carl Deis, Rachmaninoff and a Grainger arrangement. Mr. Ladoff's voice is of ingratiating quality; he has interpretative ability and a good stage presence. Frederick Kitzinger was accompanist. D. B.

A program of contemporary American music was given at Carnegie Chamber Music Hall on June 1 by Madeleine Carabo, violinist, and Vivien Harvey, pianist, with first performances of Harold S. Cone's Prelude (composer at the piano) and Chromatic Caprice and Edward T. Cone's Elegy (composer at the piano). Sonatas by Aaron Copland (1943) and Walter Piston (1940) and Ballade by Frederick Jacobi were the other numbers. The works were all of inherent interest, and had musicianly and sensitive exposition by the two artists. D. B.

Berúmen in Recital for the Leschetizky Society

Ernesto Berúmen gave a piano recital for the Leschetizky Society and guests recently at the La Forge-Berúmen Studios. The artist's grace of execution and flowing style were shown in numbers by Handel, Haydn, Gluck-Friedman, Beethoven, Brahms, two Schumann scores, a group of Lebussy (Clair de lune, La plus que lente, La Cathédrale engloutie and Tarantelle Styrienne) and Granados' Andaluza, Cassadó's The Alhambra and Ritual Fire Dance (de Falla). A presenting program of familiar works, before a discriminating and sophisticated audience, is a test of the artist's taste, individuality and interest of interpretation—a test which Mr. Berúmen met with aplomb and marked success.

M. L. S.

Paul Smith at Reading Speedway

Paul Smith, Negro tenor, who recently returned from the Holy Land where he appeared as soloist with the Palestine Symphony, appeared before 17,000 people at Speedway Race Track, Reading, Pa., opening the auto race program with the Star Spangled Banner. Between races he continued with Chloe, Old Man River and Indian Love Call. The first week in June he was featured at the Apollo Theatre in Harlem.

THE MANNES MUSIC SCHOOL VERSION OF MARRIAGE OF FIGARO, given by the opera department this season at the Barbizon-Plaza, with Carl Bamberger, musical director and Ralph Herbert, stage director. Cosi Fan Tutti is planned for next year. The school held scholarship auditions from June 3 to 12 for the opera department, winners to receive operatic training during 1946-47 and to be candidates for the Cosi Fan Tutte cast. (Photo by Lilli Eldé.)

GLAUCO
D'ATTILI
PIANIST
TOSCANINI
calls his playing
"MAGNIFICENT"
Per. Rep.: Eugene Antonucci
610 Riverside Dr., N. Y. 31 ED. 4-9278

EMANUEL LIST
LEADING BASSO—METROPOLITAN OPERA
Personal Representative: MAURICE FELDMAN
551 Fifth Ave., New York 17, N. Y. VA. 6-2985

FREDERIC VOLONINI
VIOLINIST
Minneapolis Symphony Orchestra
Minneapolis, Minn.

DOROTHY MINTY
VIOLINIST
Management: RAY HALMANS
119 West 57th St., New York 19, N. Y.

GLENN DILLARD GUNN
PIANIST and TEACHER
Studio: 916 17th Street, N. W.
Washington, D. C.

ELENA BARBERI
CONCERT PIANIST
A Few Pupils Accepted—For information write
Suite 701, 119 W. 57th St., New York 19, N. Y.

MILLI ADOLI
SOPRANO
200 West 57th St., N. Y. C. COlumbus 5-3632

TERRY
MURRAY
PIANIST — TEACHER
Complete Courses of Instruction.
Unusual Programs for Salon Musicales.
65 East 57th St., N.Y.C. PL. 8-2767

Important Announcement!
ROSAMOND
JOYZELLE
Distinguished Exponent of Classic Drama
Currently with her Broadway and Radio engagements is arranging
PRIVATE LESSONS — COACHING
GROUP COURSES
in Dramatic Art, Technique of Pantomime, Speech for Stage, Radio, Opera, Screen, Forum, Pulpit.
THRILL YOUR AUDIENCES with distinct enunciation, meaningful reading of lines, stage presence.
★ Cultural Development for the individual through clear diction, action, poise in everyday expression.
"To Rosamond Joyzelle belongs the distinction of bringing Characters from Biblical History to Broadway theatre audiences . . . a great solo artist . . ."
—*Hollywood Bowl Magazine.*
". . . These episodes as portrayed by Rosamond Joyzelle are an innovation."
—*N. Y. World-Telegram.*
"Expert in the art of the theatre."
—*Boston Evening Transcript.*
ROSAMOND JOYZELLE PRODUCTIONS
Suite 701, 119 West 57th St., N. Y. C. 19
BRyant 9-9642

THE CHOIR CORNER

By LEON CARSON

The Music Committee

When music in a church goes wrong—and how often it does—blame is unthinkingly placed on the organist, the organ, the choir or the director. To be sure, all or each of these may be responsible for a bad musical service, but many times the difficulty can be traced further into the background of the church's musical life—to the music committee.

It is seemingly difficult to find suitable material for fully equipped music committee personnel—individuals who possess some authentic knowledge of music in one form or another or who at least have intelligent ideas of the form and true sound of real musical tone and procedure, even though it be through frequent and attentive attendance at vocal and orchestral concerts and opera or who themselves may perform in an amateur fashion. In many instances, church music disorders may not be the fault of the performers, but often that of the committee selecting the musicians and establishing the musical policies.

Successful church music of today demands a carefully picked music committee, the members of which are sufficiently well attuned to choral and instrumental requirements to be able to discuss and sympathetically decide in "terms of music" vital questions from all angles—academic, artistic and from the human relations standpoint—and not from the financial side alone. It is a serious responsibility that any church board or minister assumes in undertaking the appointment of a committee on music, a responsibility to the congregation and to the artist.

KEEPING CHOIR INTEREST HIGH

By DR. ROBERTA BITGOOD, F.A.G.O.

Organist and Choir Director, Westminster Presbyterian Church, Bloomfield, N. J.

In many respects all churches are alike, whether they are in a large city or a suburb. A flourishing church we think of is one in which a large percentage of the members share in its life and support it generously in money and interest—with a general idea that it is helping the Kingdom of God.

Much depends, of course, on capable leadership. An active suburban church must have fine music if it has adequate leadership that is well enough paid to give a good bit of time to the work; extra rehearsals; and maintaining close connection with the various church organizations so that good talent may be discovered and encouraged.

Not a few suburban churches are wealthy because of endowments given to perpetuate the property and the music. But the larger part of the music budget must still be raised by volunteer subscriptions. Although investments of the endowment type do not pay high rates of interest today, the Director of Music finds himself in a somewhat fortunate position, because a little more money is thus found available to pay for quartet or other soloists which supplement a regular chorus or motet choir for regular and other special musical services. Thus equipped with vocal talent, oratorios such as The Creation, Messiah, Christmas Oratorio and the shorter cantata forms may be performed, without additional cost. The Sunday to Sunday music need not be so exacting.

•

If the church is large enough, organized music should be provided for all regular church services (Senior Choir) and including Sunday School (Junior Choir). Wednesday evenings should be included in the schedule whenever one of the choirs can prepare some constructive program. It is suggested that, to maintain a complete church music program, a number of volunteer choirs be kept going, composed of persons of all ages.

The grading in the Church School can be followed in all choir work,—the Junior Choir consisting of boys and girls from 6 to 10 years of age; Intermediate Choir, 11 to 15-years; a Young People's Choir, of High School age and above; and the Senior Choir of assorted ages. The Intermediate boys can be divided from the girls and their attendance required on different days so as to accomplish more work. Often a Men's Bible Class will form a little choir of its own, for small meetings.

The main requirement for a program of this kind is for the Director to be skilled in picking good music that is within the capabilities of each group. As to musical taste, the same musical content can be found in most of the unison and two-part anthems as in the standard four-part repertoire. I should say a word for the fine SAB anthems and collections that have given many of our tenors and basses of tender age and limited experience a chance to find their voices and learn part-singing, and later to be better prepared for work in the Senior Choirs, which are always on the lookout for new voices.

•

One is always asked, How do you keep your members coming? We have our troubles like every one else. Our Motet Choir has many members who have no other connection with the church, yet many of them are very loyal because they seem to like the music we do and the way we do it. There are sometimes unavoidable conflicts within the church, and one must be lenient with valuable singers who have other important obligations to the organization.

If an attitude of humility on the part of the singer can be encouraged and maintained, so that he or she feels something is missed when absent from a rehearsal, and if this absent member will ask the Director if it is possible to be with the choir on the next occasion, then the Director is really in the driver's seat! But, if members miss rehearsals and then come uninvited to sing on Sunday, perhaps adding a word of criticism about the choir or music, they soon become unpopular and unwelcome. We have been fortunate, for all of our "undesirables" have weeded themselves out of our choir in a comparatively brief time.

JOHN HARMS CHORUS SINGS ST. MATTHEW PASSION

at the West End Presbyterian Church, New York. First row, William Hain, tenor; Mack Harrell, baritone, Alexander Schreiner, organist; John Harms, conductor; Iona Harms, soprano; John Collins, bass-baritone; Ellen Repp, contralto. (Photo by Newspicture.)

We find a fine spiritual uplift through our church music; the congregation feels this as well—a mark of true appreciation. Certainly the music must enhance the worship in the church and when an anthem becomes a spiritual experience, which naturally includes a good technical performance and something more, then the highest ideal in church music is reached.

Women's Voices

SSA

GOD BE MERCIFUL, by Karl Ahrendt. M. Witmark & Sons, N. Y. 18c.

A tuneful anthem for 3-part women's voices; text from Psalm 67; 4/4, 3/4 time. Interesting because of strongly contrasting moods and tempi. Requires alto voices of low range, depth and strength. Suitable for general use.

SS-AA

HEAR MY PRAYER, by Louise Phebe Stone. The H. W. Gray Co., N. Y. (Agents for Novello & Co., London). 16c.

Anthem for Women's Chorus, with soprano solo obbligato. Text from Psalm 143. An interesting composition for use by a well-trained choir. To be sung a cappella, with accompaniment for rehearsals only. Anthem opens with four-part humming, concluding in same manner. Musically well written with a fine balance of theme and harmony values.

SA

GOD IS MY SHEPHERD, by Antonin Dvorak. G. Schirmer, Inc., N. Y. 15c.

A singable, dignified arrangement by J. Julius Baird of the well-known Dvorak solo, either for two-part chorus of Women's Voices or two-part Junior Choir, with piano accompaniment. A short, quiet, flowing anthem for general or communion use; especially suitable for small choir.

SATB

BEHOLD THE LAMB OF GOD, from The Messiah, by Geo. Frederic Handel, G. Schirmer, Inc., N. Y. 10c.

The four-part chorus for mixed voices, with piano accompaniment, taken from Part II of the famous oratorio and published in separate anthem form; edited by T. Tertius Noble. Excellent for communion service.

SURELY, THE LORD IS IN THIS PLACE, by Norman Coke-Jephcott. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London) 16c.

An anthem for four-part mixed voices, with selection of text by Canon Edward N. West. Opens slowly, with mysterious feeling and voices in unison gradually increasing in tempo and fervor with the use of the four parts, finally closing in unison with concluding chordal Amen. The music is relatively simple and straightforward in composition but impressive in the sincerity and strength of its vocal and instrumental expression. Especially good for choir of large proportions.

For Organ

POSTLUDE ON—COME THOU ALMIGHTY KING, by Maurice C. Whitney. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). Single number, 75c; double number, $1.50.

A stately and tunefully apt composition based on the familiar tune theme. It has a feeling of grandness at the same time requiring a facile playing ability of the organist. Suitable for special or general service.

TWO SINFONIAS, by J. S. Bach—arr. for organ soli by E. Power Biggs. H. W. Gray, Inc., N. Y. (Agents for Novello & Co., London). Single number, 75c; double number, $1.50.

This short collection of two sinfonias, God's Time is the Best (Cantata 106) and I Stand at the Threshold (Cantata 156) is a welcome addition to the organist's library. Admirably arranged by Mr. Biggs for general service; both selections are slow in tempi and are decidedly expressive in their religious feeling.

MADI BACON

MUSIC EDUCATOR • CONDUCTOR • CHORAL DIRECTOR

". . . The program contained some of the rarest gems of Elizabethan secular choral music. . . . Miss Bacon has attained an expert knowledge of the manner in which Tudor music should be sung."
Cecil Smith, Chicago Tribune

"Though they have vigor at their command, their style is delicate and charming."
Eugene Stinson, Chicago Daily News

"The Elizabethans made a lovely tableau besides charming our ears with the exemplary message so skillfully set forth under the leadership of an expert."
Herman Devries, Chicago American

". . . a director whose musicianship is excellent, and whose never-failing joy in studying scores and bringing their beauty into realization is contagious."
Caroline Kohlsaat, Glencoe News

Room 825, 220 S. Michigan Ave., Chicago 4, Ill.

CHICAGO Graduates Large Groups

By ELSA BOROWSKI

CHICAGO.—The summer concert season, which in this city is a flourishing affair—it was estimated last year that the Ravinia and Grant Park concerts played host to a million listeners—got under way June 25 with the opening of the Ravinia Festival. The following night the Grant Park concerts began, and for eight weeks thereafter Chicagoans will be treated to open-air orchestral concerts every night, save Mondays, with Sunday afternoon concerts thrown in for good measure. The Ravinia Festival announcement lists five conductors—George Szell, William Steinberg, Carlos Chavez, Tauno Hannikainen, Pierre Monteux—and the following soloists—Jarmila Novotna, Leon Fleisher and Nathan Milstein. The final week's concerts will be devoted to chamber music provided by the Gordon String Quartet and the Albeneri Trio.

Fausto Cleva Announces Opera Plans

Fausto Cleva, general musical director of the Chicago Opera, recently back from Europe where he engaged a number of singers for the season beginning Sept. 30, made the following announcements to the press. Striving to attain independence, instead of relying almost entirely on the Metropolitan roster for the supply of singers, he secured options on well known European artists who will make American or local debuts with the Chicago Opera. Among them are Janine Michaux, Carla Castellani, sopranos; Ferruccio Tagliavini, Svet Swanholm, tenors; Gino Bechi, Enzo Mascherini, baritones; and Italo Tajo, bass. Robert Moranzoni, sometime conductor of the company, will return after several years in Italy.

American Conservatory Commencement

The 60th annual commencement and concert of the American Conservatory took place at Orchestra Hall, June 18, with John J. Hattstaedt, president, conferring approximately 50 Master and Bachelor of Music degrees The American Conservatory Symphony, conducted by Irwin Fischer, accompanied the soloists, who, chosen by competition, comprised: organist, Peter Fyfe (pupil of Frank Van Dusen); pianists, Newman Powell (Rudolph Reuter), William Sumner (Edward Collins), Sylvia McElroy (Olga Kuechler); vocalists, Dorothy Zoll, Edalyne Bledsoe (Frances Grund), Arlo Tatum (Charles La Berge); violinists, Christina Nicholas, Paul Glickman (Scott Willitts).

Chicago Musical College Confers Degrees

An honorary degree of Doctor of Music was conferred upon William Schuman, composer and president of the Juilliard School of Music of New York, at the 79th annual commencement and concert of the Chicago Musical College at Orchestra Hall, June 20. Dr. Rudolph Ganz, president of the institution, awarded the certificates and degrees, of which there were 44 Masters and Bachelors of Music. The Chicago Musical College Symphony, under Paul Stassevitch, performed Schuman's American Festival Overture and supplied accompaniments for the following soloists—pianists, Jean Stern (pupil of Mollie Margolies), Harold Zabrach (Rudolph Ganz), Margery Giles (Mollie Margolies and Rudolph Ganz); vocalists, Helene Alice Heckman (Richard DeYoung), Robert McFerrin (George Graham); violinist, Sidney Weiss (Paul Stassevitch). The College Chorus, conducted by James Baar, performed Evening, by Kodaly. The Rev. William Culbertson delivered the Invocation and Dr. Ganz the traditional address.

Roosevelt College First Commencement

Roosevelt College held its first commencement at the People's Church, June 10. Of the 36 degrees conferred by Dr. E. J. Sparling, president, assisted by Joseph Creanza, director of the School of Music, three were Bachelors of Music. An organ recital given by Abba Leifer, faculty member, with Harold Bailey supplying a vocal solo, preceded the exercises. Dr. T. V. Smith of the University of Chicago delivered the address.

Commencement Concert of DePaul University

Richard Czerwonky conducted the DePaul Symphony Orchestra at a commencement concert at Thorne Hall, June 11, in works by Mozart and S. Coleridge Taylor and gave support to the following soloists—pianists, Joel Levin (pupil of Rose Goldberg), Richard Wazny (Sergei Tarnowsky); organist, Gregory Konold (Arthur C. Becker). A novel feature was the performance of Capriccio Italien, by Tchaikovsky, conducted by a student of Richard Czerwonky. Gounod's Gallia, for soprano, chorus and orchestra, presented Helen Rudolph (pupil of Edith Mason) and the University Choir, conducted by Arthur C. Becker.

Cosmopolitan School Concert

The Cosmopolitan School of Music commencement concert took place at Kimball Hall, June 13. The soloists were: Lemmert Thrunstrom (Daisy Waller Stephens), Vivian Graf (Clarence Eidam), Dorothy Graham Bond (Harriet Case), Florence Gilman (Ione Walker), Ramon Gabriel (Nesta Smith), Ruth Fredrickson (Flora Waalkes), Grace Peterkin (Margaret Weiland). The commencement was on June 22 at the Cordon Club, with Shirley M. Gandell, president, conferring five Master and Bachelor of Music degrees, and Rossetter Cole, dean, delivering the address.

MAX WALD,
chairman of the theory department of the Chicago Musical College, and members of his composition class whose works for orchestra, chorus, voice and piano recently were presented in concert. Left to right (top row) George Ruffin Marshall, Bryan Dority, Glenn Paxton, Robert Dvorak. (Front row) William A. Schroeder, Janice Johnson, Max Wald and Barbara Horner.

Marco Bozzaris at the Opera House

A comparative novelty was the Greek opera, Marco Bozzaris, by Paul Carreri, with a new second act and other interpolations supplied by Spyros Stamos, presented at the Opera House June 9, for the benefit of St. Andrew's Church. Praise must be accorded the production, which was well rehearsed, freshly costumed and sung with no little skill by Jean Fardulli (the Marco Bozzaris of the cast), George Tozzi, Manuel Baroumis, Josephine Stephenson, Minas Booras, Lola Gilbert, Virginia Parker, Caleroi Nicholas, Bill Cole, James H. Smith, Dimitri Polyzois and a chorus of 200 A nimble ballet supplied Greek and Oriental dances. William Fantozzi conducted with enthusiasm. Great credit goes to Mr. Fardulli for stage direction and all-over zest in performance.

Civic Orchestra Concert

The final concert of the Civic Orchestra, Hans Lange conducting, was presented at Orchestra Hall. Progress in technical proficiency, balance and quality of tone was evident in works by Gould, Schubert, Mahler and Brahms.

Swedish Choral Club Sings Elijah

Fine choral singing and effective soloists were heard when the Swedish Choral Club sang the postponed performance of Mendelssohn's Elijah at Orchestra Hall. Mark Love (Elijah), Selma Kaye, soprano, Charles Sears, tenor, and Lillian Chookasian, contralto, were fully cognizant of oratorio style and possessed a wealth of vocal resource on which to draw. Harry T. Carlson conducted.

Andy Rizzo Student in Recital

Before a capacity audience at Kimball Hall, June 9, Irwin Kajer, accordionist, artist-student of Andy Rizzo, gave a recital of operatic, orchestral and piano transcriptions by Mozart, Rossini, Schubert, Chopin, Grieg, Ponchielli, Herold and Rachmaninoff. Enthusiasm running at high tide brought numerous encores.

Ganz, Conductor, Pianist and Composer

Rudolph Ganz completed his 1945-46 season with a piano recital at Marquette, Mich., and as guest conductor with the Chicago Symphony at the weekly broadcast. He played Haydn's D major concerto (including his own cadenzas) and conducted the orchestra from the piano. Mills Music, Inc., has just published Mr. Ganz's Four Symphonic Pieces, illustrating the four departments of the orchestra. The set, which takes 10 minutes to perform, has been played with success at the Young People's concerts in New York, San Francisco and Chicago.

Civic Orchestra Announces Season

The Civic Orchestra of Chicago, training school for orchestral musicians, maintained by the Chicago Orchestral Association for 27 years, announces its 1946-47 season, under John Weicher, concertmaster of the Chicago Symphony. The Civic Orchestra will have three general and one section rehearsals a week, giving careful study to a number of symphonic works for public perform-

(*Continued on page 22*)

THE CIVIC ORCHESTRA

of Chicago

A SCHOOL FOR THE DEVELOPMENT OF SYMPHONY PLAYERS

maintained by the

CHICAGO SYMPHONY ORCHESTRA

DÉSIRÉ DEFAUW, *Musical Director* — JOHN WEICHER, *Conductor*

28th Season — 1946-47

For information regarding fees, available scholarships and application blanks address

GEORGE A. KUYPER 650 ORCHESTRA HALL CHICAGO 4, ILL.

GEORGE SCHICK
CONDUCTOR
Mgt. Arnold Pisani, 119 W. 57th St., N. Y. Circle 7-4267

JAMES SAMPLE
AMERICAN CONDUCTOR
CONCERT MANAGEMENT DOLORES HAYWARD
119 West 57th Street New York 19, N. Y.

LEONORA CORONA
INTERNATIONALLY FAMOUS SOPRANO — La Scala, Milan; Metropolitan Opera Ass'n; Boston Grand Opera; etc.
Per. Rep. F. Stevens, 119 W. 57th St., N.Y.C. CO. 5-6045

ROSALIND GROB
DRAMATIC SOPRANO
OPERA—CONCERT—ORATORIO—RADIO
Suite 701, 119 W. 57th St., New York 19, N. Y.

Janine CASIEZ
FRENCH DRAMATIC SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

FREEDA CLUFF
SOPRANO
Available for RADIO and CONCERT
Suite 701, 119 W. 57th St., New York 19, N. Y.

Ella FLESCH
Leading Soprano, Metropolitan Opera Ass'n
Pers. Repr.: J. H. MEYER, 119 W. 57 St., New York

William Hargrave
Bass-Baritone Metropolitan Opera Association
MURIEL FRANCIS & ASSOCIATES, 745 Fifth Ave., N. Y.

YELLA PESSL
First Lady of the Harpsichord
Mgt.: BOOSEY & HAWKES, Inc.—LA BERGE, Ins.
119 West 57th St., New York 19, N. Y.

JOSEF WAGNER
PIANIST — COMPOSER
163 East 92nd St., New York 28, N. Y. SA 2-5429

PAUL NERO
VIOLINIST
"The Paganini of Jazz" *Washington Times-Herald*
Suite 701, 119 W. 57th St., New York 19, N. Y.

IRMA SWIFT
FAMOUS TEACHER OF FAMOUS SINGERS
Opera — Concert — Radio
166 West 72nd St., New York 23 TR. 7-8939

DAVID ZALISH
PIANIST and TEACHER
Studio: 650 Crown St., Brooklyn, N. Y.
SLocum 6-2925

THEODORE and ALICE **PASHKUS**
A "unique and original approach to violin playing"
—MENUHIN
Studio: 201 West 54th St., N. Y. C.

August MAEKELBERGHE
ORGANIST-COMPOSER
Compositions for organ:
TRIPTYCH and DE PROFUNDIS CLAMAVI
Published by H. W. Gray Co., New York

CONCERT DIVISION
W. COLSTON LEIGH, Inc.
521 Fifth Ave., New York 17, N. Y.
includes for 1945-46

Lawrence TIBBETT
METROPOLITAN OPERA

BONELLI
Famous American Baritone
METROPOLITAN OPERA

RAY LEV
AMERICAN PIANIST

CONFERRING OF THE HONORARY DEGREE
of Doctor of Music upon Douglas Stuart Moore, chairman of the Columbia University music department, by Philip Wyman, president of the board of trustees of the Cincinnati Conservatory of Music, at the conservatory's commencement on June 6. L. to r.: Mr. Wyman; Dr. John A. Hoffmann, director and dean of the conservatory; Dr. Moore; and Dr. Chalmers Clifton, of Columbia University music department, who introduced Dr. Moore and placed upon him the hood symbolic of his honorary degree.

Montreal Events Include Production of Fidelio

MONTREAL.—The Montreal Festivals, organized as post-season events, have proved so successful that in recent years the Opera Guild, the Concerts Symphoniques and other musical organizations in our city have followed their example in giving special spring series.

This year was no exception: the Opera Guild came first with Beethoven's Fidelio, with Gertrude Ribla in the title role, Joseph Victor Laderoute as Florestan, and Carlton Gauld as Rocco. They were ably supported particularly by Jules Jacob as Jacquino, Harry Maude as Don Fernando and the rest of the cast. As Fidelio was a Canadian premiere, the Guild might have dispensed with a tradition practically unknown to the public, but the artistic conscience of the association and the experience of Emil Cooper, their conductor, combined to avoid this pitfall and to present performances worthy of Beethoven's music.

On the heels of the Opera Guild effort came the interesting presentation of Massenet's opera Werther, sponsored by the Montreal Festivals. Under ordinary circumstances, this opera is not a box-office attraction, but the starring of Raoul Jobin in the title role was enough to offset that consideration. This Canadian tenor, who won outstanding recognition at the Paris Opéra and is now one of the principal singers at the Metropolitan, proved that he is one of the few artists capable of giving full justice to the part. Of local interest too was the excellent work of David Rochette, a Montreal baritone, in the part of Le Bailli.

Later on, the Montreal Women's Symphony Orchestra, under their permanent conductor, Ethel Stark, featured Gershwin's Rhapsody in Blue. Clifford Poole was a last-minute and able replacement for the Yaysnoffs, unable to appear due to a slight wrist injury of one of the artists.

Music for Youth

Earlier in the month, the Montreal Youth Symphony Orchestra made its third public appearance since its foundation. The ensemble gave a first concert a little over a year ago. The founder and conductor, Fernand Grafton, is well on his way to prove to even the most skeptical that the Youth Symphony is in Montreal to stay.

The coming of Vladimir Horowitz for a brilliant piano recital set a precedent in the annals of Montreal as regards the price range for that type of event, with tickets more than a dollar over the previous record. In spite of that, not only was the hall sold out but there was a considerable number of standees.

A comparable box office success was attained by La Société Classique for the Jussi Bjoerling recital. Hundreds of people were turned away for lack of seating capacity; and the tenor was so well received, that before the end of the concert, the administration announced that he had been engaged to appear again in their next concert series.

Lily Djanel, Raoul Jobin and Martial Singher, all of the Metropolitan Opera Association, appeared in benefit performance for the "Cantine de l'Opera de Paris." The orchestra was under the direction of Wilfred Pelletier. It was a thoroughly Gallic evening and, possibly, the most enjoyable of the month.

PIERRE BERTRAND.

Mikado Sung in Brooklyn

After two and a half years in the service, Arnold Spector, young director and character baritone, turned his first civilian efforts toward gathering together a group of 65 people and producing an enjoyable evening of humor, color and music when he served as producer of Gilbert and Sullivan's The Mikado at the Brooklyn Academy of Music on May 22.

Mixing ingenuity, thought and rich raw materials, this first production of the group, though not heralded as professional, turned out surprisingly above the average. Charles Brotman as Poo-Bah gave the part a great deal of vigor; Elaine Maibin as Yum-Yum was delectable; Ko-Ko was played by Hal Lazaron for all the punch possible; Marc Keslie was a handsome Nanki-Poo; Walter Judson was heard as Pish-Tush; Loretta Varon as Pitti-Sing; Marie Radice, Peep-Bo; Dorothy Karrol, Katisha; and Arthur Preston, the Mikado. Richard Korn conducted a 23-piece orchestra.

This group has a potential hit on their hands and offers any sponsoring organization an excellent opportunity to mix business with pleasure. A. A. R.

Werrenrath Leads Joint Glee Clubs in N. Y.

The New York Athletic Club Glee, the Albany Mendelssohn, and Washington Press Clubs joined forces under the direction of their regular conductor, Reinald Werrenrath, in a concert for the benefit of the American Red Cross 1946 Fund on May 10, at the New York Athletic Club Gymnasium. Grace Panvini, coloratura soprano, guest artist.

HENRY L. SCOTT CONCERTS
Tivoli-on-Hudson, N. Y.
Inquiries will be sent to divisional representatives.

OLGA EISNER
ONLY TEACHER of MIMI BENZELL
of the Metropolitan Opera Assn.
467 Central Park W., New York AC. 2-6951

STANLEY NEED
CONCERT PIANIST
Management: VERA BULL HULL
101 West 55th St., New York 19 Circle 7-2837

RACHELLE CARLAY
LYRIC SOPRANO
OPERA — RADIO — OPERETTA
145 W. 55th St., New York 19, N.Y. Circle 6-0193

SIEGFRIED LANDAU
CONDUCTOR — COMPOSER
54 Bay 29th St., Brooklyn 14, N. Y. ES. 2-0525

TOSKA TOLCES
CONCERT PIANIST—LECTURER
Musical Therapy Course, Hunter College
525 West End Ave., N.Y.C. 24 TR. 7-0514

MARGERY HYDE
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

ARVED KURTZ
VIOLINIST
and DIRECTOR N. Y. COLLEGE OF MUSIC
114 East 85th St., N. Y. 28, N. Y. BU. 8-9377

LEOPOLD
SIMONEAU
LYRIC TENOR
OPERA - CONCERT - RADIO
MURIEL FRANCIS ASSOCIATES
745 Fifth Ave., New York 22, N. Y.

THOMAS RICHNER
PIANIST
Management: WILLARD MATTHEWS
123 East 53rd Street, New York 22, N. Y.

GLORIA GREENBERG
PIANIST and ACCOMPANIST
Suite 701, 119 W. 57th St., New York 19, N. Y.

OTTO HERZ
PIANIST — ACCOMPANIST — COACH
302 W. 79th St., New York 24 SChuyler 4-5855

GERALD
TRACY
PIANIST
"Merited only praise." "Always imaginative, resourceful, poetic." —*N. Y. Times*
320 East 57th Street
New York 22, N. Y.

THE AMERICAN STRING QUARTET
Jose Figueroa, 1st Vl. Benjamin Levin, Viola
Julius Hegyi, 2nd Vl. Russell Kingman, 'Cello
Subsidized to bring chamber music of calibre within concerts of genuine musical purpose.
For plan and circular address the Founders' Secretary, 4 Central Avenue, Orange, N. J.

THOMAS
HAYWARD
TENOR
Metropolitan Opera Assn.
CONCERT — OPERA — RADIO
Mgt.: WILLIAM STEIN, Inc.
113 W. 57th St., N. Y. C. 19

HAROLD BAUER
Personal Representative: Dorothy E. Joline
238 East 105th St., New York 29, N. Y.

FRIEDRICH SCHORR
Voice Placement—Training for Opera and Concert
Special Coaching in Wagnerian Roles
Manhattan School of Music, New York
Julius Hartt Musical Foundation, Hartford, Conn.
Studio: 175 West 72nd St., N. Y. C. TRafalgar 4-0775

ELIZABETH A. MAJOR
SPECIALIST IN
VOICE PRODUCTION and CORRECTION
171 W. 57th St., N.Y.C. 19 COlumbus 5-5977

ADELE MARCUS
PIANIST — TEACHER
Assistant teacher for 7 years to
JOSEF LHEVINNE
68 W. 58th St., N. Y. C. PLaza 3-5900

ETTORE VERNA
TEACHER of many distinguished Singers
appearing in Opera - Concert - Radio
Studio 601, 113 W. 57th St., New York 19, N. Y.

ROSE WALTER
VOICE — OPERA — ORATORIO — LIEDER
POPULAR MUSIC — RADIO
36 West 73rd St., New York 23 EN. 2-7743

ANNE CUYLE
LYRIC SOPRANO
101 West 55th St., New York City—Circle 6-2899

Arturo di Filippi
Director OPERA GUILD OF MIAMI
Voice Dept., MIAMI UNIVERSITY, Miami, Fla.

KARL E. TUNBERG
PIANIST—TEACHER
220 Lyric Building, Omaha 2, Nebraska

CONSTANCE
CONNETTE
DRAMATIC SOPRANO

JAN and MISCHEL
CHERNIAVSKY
BOOSEY & HAWKES ARTISTS BUREAU, Inc.
119 W. 57th St., New York 19, N. Y.

FREDA DRAPER
CONTRALTO
OPERA—CONCERT—ORATORIO—RADIO
Suite 701, 119 West 57th St., New York 19, N. Y.

BURTON CORNWALL BASSO
For information ERIC SEMON ASSOCIATES
711 Fifth Ave., New York 22, N. Y.

JOHN BROOKS McCORMACK
TENOR, CHICAGO OPERA CO.
Personal Representative: Henry Dardick
48 East 53rd Street, New York 22, N. Y.

EDWIN BILTCLIFFE
PIANIST
Personal Representative: MELVIN T. ROSS
Murat Theatre, Indianapolis, Ind.

JANET
FAIRBANK
SINGER OF MODERN SONGS
113 East 55th St. New York 22, N. Y.

CHARLES EVERETT
TENOR—Concert—Recital—Oratorio
Per. Rep.: Louis Martin
542 Fifth Ave., N. Y. C. 18 VA 6-3889

REGINALD S. TONRY
Personal Representative
59 W. 52nd St., N. Y. 19 EL. 5-5196

LUCY BROWN
PIANIST

HARRIET GRIFFITH
VIOLINIST

PRIZES FOR COMPOSERS AWARDED BY FELLOWSHIP

By AUGUST MAEKELBERGHE

DETROIT, MICH.—Outstanding in the late Detroit season was the convention of the Fellowship of American Composers, during National Music Week. The event, sponsored by the Detroit Symphony, Wayne University and the American Broadcasting Company, was held at Music Hall. It is to be a yearly affair.

The main features of the week were the performances of prize compositions of the Fellowship. Roy Harris, president, announced the winners.

First prize of $500 for an orchestral work was given to Ulysses Kay, of New York City, for his manuscript New Horizons; the winner of $250 for the best symphonic band work was Francis J. Pyle, of Des Moines, Ia., for Of Valleys and Cragged Peaks. The top award of $250 in the choral division went to John W. Work, of Nashville, Tenn., for The Singers. Sam Raphling, of New York, was awarded $150 for his Piano Sonata, and Harold Morris, also of New York, $100 for a Piano Sonata.

Winners of honorable mentions were Arthur Kreutz, of New York, for Holiday Music for orchestra; Newell H. Long, of Bloomington, Ind., for Legend of Sleepy Hollow, for band; Burnet Tuthill, of Memphis, Tenn., for an Overture for band; A. Louis Scarmolin, Union City, N. J., for Tribal Dance; and Ulysses Kay, for Evocation.

In the choral section winners of honorable mentions were A. Louis Scarmolin for Credo; Reuel Lahmer, Wausakee, Wis., for a Choral Suite; Burnet Tuthill, for Big River; Hermene Eichhorn, Greensboro, N. C., for Son of the Highest; Lukas Foss, Boston, Mass., for Tell His Blood; Carl Parish, Nashville, Tenn., for Psalm LXX; Mrs. H. E. Davison, Leakville, N. C., for O Lawd, Hear My Prayer; and Harold Ensinger of Flint, Mich., for Work.

Three composers given honorable mention in the solo division were Allen Willman, Laramie, Wyo., for a Capriccio for piano; Walter Huffman, Jr., Towson, Md., for a Sonatina for piano; Edmund Haines, Ann Arbor, Mich,, for a Sonatina for piano.

Philadelphians in Visit

Following its annual participation in the Ann Arbor May Festival. the Philadelphia Orchestra, conducted by Ormandy, came to Detroit's Masonic Temple for a concert.

* * *

Pietro Marchi brought his grand opera group to Masonic Temple on May 11 for a performance of Cavalleria Rusticana and Pagliacci. George Czaplicki sang Tonio in Pagliacci, and Turiddu in Cavalleria was portrayed by 'Enrico Clausi. Other artists includel Maria Karela, George Backridge, Clark Simpson, Carl Chevedden, Shirley Polner, Jeannette Barron and Maria Ehrhardt.

* * *

The Detroit Oratorio Society presented Bach's monumental B minor Mass. This was a repeat performance of the masterpiece, which attracted so many Detroit music-lovers last year. Kathryn Meisle was guest artist. Other soloists were Thelma Von Eisenhauer, Every Crew, and Roy Baughman. Arthur Gnau trained the chorus of 70, and the orchestra, composed of Symphony members, was conducted by Morris Hochberg.

N.P.T.G. Notes

Hans Barth, dean of judges for the National Piano Teachers Guild, played for the Miami Woman's Club, Jacksonville Friday Musicale, Jacksonville Symphony, and Knights of Columbus at Ft. Myers, Fla. Ernesto Berúmen has been added to the national membership committee of the guild and assisted in the judging of the New York auditions. Doris Frerichs of the Juilliard School, a judge at the Guild auditions, was soloist with the Ridgewood, N. J., Little Symphony, appeared on the Mu Phi Epsilon program honoring Friedelind Wagner, and gave a sonata recital with Helen Teschner Tas at Greenwich, Conn. Gillian Buchanan of Portales, N. M., assisted with the New York auditions.

Morrison Singers at Town Hall

A large audience filled Town Hall on June 10 to hear artist-students of James Morrison in a program of songs and arias from the standard and modern repertoires. Each singer showed excellent training, with emphasis on tone production, diction and interpretation. Those appearing were Carol Armstead, Ernest De Fronzo, Bessell Arliss, Mary Miljan, Victoria Ernst, Anthony Spano, Stella Mongelli, Irene Holmes Talbot, Orchid Bajda, Terry De Coste, Mary Catalfamo, Vernon Schultz, Alexander Hunter, Stella Pischick, Elizabeth Palmer, James T. Boxwell, Angela D'Alessandro, Bertha Savage, Ruth Price Marshall. Mr. Morrison was the musicianly accompanist. D. B.

"SIX MAJORS AND A MINOR."
Rosalind Grob, dramatic soprano, is touring the Middle West with a company bearing this title, which presents excerpts from light opera and familiar ballads. From left to right, Henry Hiorns, tenor; Frank Stevenson, bass; James Stevenson, bass; Miss Grob; John Jorgensen, baritone; Frank White, baritone, and Robert Klipp, tenor.

PIETRO CIMARA
CONDUCTOR METROPOLITAN and SAN FRANCISCO OPERA ASSOCIATIONS
Per. Rep.: MICHAEL DE PACE, 1270 Sixth Ave., N. Y. C.
Circle 6-3860

GRANVILLE ENGLISH
COMPOSER — PIANIST
Suite 701, 119 W. 57th St., New York 19, N. Y.

THELMA LAURENS
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

ROBERT LADOFF
BASSO
OPERA — CONCERT — ORATORIO
4761 Broadway, N. Y. 34, N. Y. LOrraine 7-9449

Minuetta BOREK
PIANIST and COMPOSER
Available for Concerts and Radio
Mgt. Katherine Whetham, 18 Grenville St., Toronto, Ont., Can.

CARMELA IPPOLITO
VIOLINIST — COMPOSER — TEACHER
Personal Address: 586 Park Pl., Bklyn., N. Y.
Phone for appointments in N. Y., NEvins 8-8252

TERRY LAUREN
COLORATURA SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

CLARENCE ADLER
PIANIST and TEACHER
Studio: 336 Central Park West, N. Y. C. 25
RIverside 9-4922

ERNICE LAWRENCE
AMERICAN TENOR
For information address:
Suite 701, 119 West 57th St., New York 19, N.Y

EVELYN READE
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

BEATRICE SOPRANO DENSON
Suite 701, 119 W. 57th St., New York 19, N. Y.

GERTRUDE LINDHORST
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

PAULA CRYSTAL
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

HERMAN KAPLAN
TEACHER and VIOLINIST
Former Head, Violin Master Classes,
Kleindworth-Scharwenka Cons'v'y, Berlin.
Teacher of Famous Violinists
515 East 89th St., N. Y. C. 28 AT. 9-7109

THE MASCAGNI OPERA GUILD
gives conductors, singers, musicians and dancers an opportunity to obtain complete Grand Opera experience. Information and auditions
250 W. 91st St., N. Y. C. 24 TR. 4-9646

HUBERT
DILWORTH
BARITONE
Appearing in BLOOMER GIRL
Available for Concerts and Radio
Per. Rep.: Leathe Hemachandra, Suite 701,
119 W. 57th St., N. Y. C. 19

PUBLICITY & PROMOTION BUREAU
PRESS REPRESENTATIVES
119 West 57th Street, New York 19, N. Y.

CARLTON GAULD
BASS BARITONE

LILLY WINDSOR
LYRIC SOPRANO

Make Singing a Joy! through
ADELAIDE GESCHEIDT'S
SYSTEM OF NORMAL NATURAL VOICE DEVELOPMENT
41 Central Park West, N. Y. C. TRafalgar 7-9681

BENIAMINO GIGLI
says MAESTRO ASTOLFO PESCIA is
"the watchmaker of the voice; whatever the
deficiency, he understands and repairs."
Studios: 120 W. 57th St., N. Y. C., and 83 Fairfield
Ave., Bridgeport, Conn. Send for circular

Announcing the 1946
NATIONAL PIANO AUDITIONS
For information write National Guild of
Piano Teachers, Box 1113, Austin 6, Texas

ROSALIE MILLER
Teacher of Voice and Speech
Exclusive Teacher of REGINA RESNIK,
Dramatic Soprano
METROPOLITAN OPERA ASSOCIATION
200 West 57th St., N.Y.C. 19 CIrcle 6-9475

ARPAD SANDOR
COACH
Program Building for Recitals
50 W. 67th St., N. Y. Phone: SU. 7-4950

MILLICENT FRANCES **KLECKNER**
OPERATIC COACH SINGING TEACHER
Established 20 years
320 West 57th St., N. Y. C. 19 CIrcle 6-1524

FRIEDA **HEMPEL**
VOICE BUILDING — INTERPRETATION
OPERA, CONCERT, RADIO
271 Central Park West, New York 24, N. Y.
SChuyler 4-4381

ALDEN EDKINS
BASS-BARITONE
410 East 57th St., N.Y.C. Wickersham 2-8694

RALPH LEOPOLD
PIANIST
Studio: 30 West 69th St., N. Y. C.

EDWARD MATTHEWS
AMERICAN BARITONE
Personal Representative: MARY L. SHANK
9 Rockefeller Plaza, New York 20 CO. 5-1332

CHARLES HAUBIEL
COMPOSER—PIANIST—LECTURER
For information write
The Composers Press, Inc., 853 7th Ave., New York 19

MU PHI EPSILON
NATIONAL MUSIC SORORITY
Ava Comin Case, National President
University of Michigan, Ann Arbor, Mich.

Peabody Conservatory
Baltimore 2, Maryland
REGINALD STEWART, Director
Circulars mailed. Established 78 years ago.

Roosevelt College
SCHOOL OF MUSIC
218 South Wabash Ave., Chicago 4, Illinois
Phone HARrison 7976

Manhattan School of Music
Janet D. Schenck, *Director*
Courses leading to Bachelor of Music Degree
238 East 105th St., New York 29, N. Y.

Bob Jones College
Cleveland, Tennessee

College of Music
OF CINCINNATI
1228 Central Parkway Cincinnati, Ohio

Nicolai **MALKO**
CONDUCTOR
Personal Representative: Paul Bechert
525 East 89th St., New York 28, N. Y.

New Books Include Recent Study of Gustav Mahler

GUSTAV MAHLER: MEMORIES AND LETTERS, by Alma Mahler. The Viking Press, N. Y. $5.

Much has been written about the controversial figure of Gustav Mahler, a composer who, as very few ever have, has divided those who take a stand with regard to his work into either ardent admirers or just as decided enemies. But no publication so far has shown the intimate knowledge of this complex personality and (in spite of the reverence towards the subject) the objectivity of this one, written by Mahler's widow. Alma Mahler herself was an artist who gave up her promising career as a musician when she married the great composer. And she has given in this book a picture of Mahler which is painted *sine ira et studie*.

From the pages of this book, from the memoirs and the letters, we gain a deep insight into the last ten years of Mahler's life. We see the personal relationship with his helpmeet unfold in all its tenderness; we live with her through all the happy and the anxious hours of a career which meant continuous struggle, both for Mahler and for his companion.

The book, which starts at the time when the composer was already the director of the Staatsoper in Vienna, not only acquaints us with the professional ups and downs of this great personality. It also gives an intimate glimpse into his way of composing, and sheds partly amusing lights on many of the great and near-great who crossed his way. (Especially amusing stories are told about Richard Strauss and his spouse, of other friends of the family such as Pfitzner, Charpentier, Gerhart Hauptmann and others.) There are letters from such persons as Cosima Wagner, Thomas Mann, Humperdinck and Busoni, and vivid descriptions of contemporary Vienna, New York and other cities.

The chapters dealing with Mahler's story in America are of particular interest. Whether these anecdotes are colored by a wife's sympathies is a moot point, but there is some criticism of the women's committee at his concerts and the assertion is made that Mahler lost interest in the Metropolitan when Toscanini insisted on taking over Tristan. There are inimitable glimpses of the brilliant artistic life in New York, such as the occasion of Sembrich's ball on her retirement from the opera, opened with a mazurka danced by the famous soprano with Paderewski. And there is a heart-rending account of the final illness, a streptococci infection with which medical science was then incapable of dealing, at least in his weakened condition.

Mahler emerges from these pages as a supreme but lovable egotist, one whose egocentricity is dictated by the artistic mission to which he devoted his entire life. Alma Mahler's moving and very human book is a valuable contribution to a fascinating subject.

DUKE ELLINGTON, by Barry Ulanov, Creative Age Publishers, New York. $3.

A large amount of work obviously went into the preparation and writing of Barry Ulanov's biography of Duke Ellington. The author, by virtue of his extensive knowledge not only of his subject, but of the broad field of popular and traditional music, and his sympathetic understanding of the Negro's obstacle-strewn course in American life, was eminently fitted for this assignment. It has been handled with authority, tact, and effective arrangement of literary material. The world of dance music, revolving around night clubs, theatres, hotels, ballrooms, music publishers, bookers, agents—and with a language and set of values all its own—is not easily translated into terms completely understandable to the world beyond Broadway. Whether Mr. Ulanov could have brought Duke and his musicians and his world closer to people generally is a question only the book's readers can answer. A. L.

THE IMPRESARIO, by Sol Hurok, in collaboration with Ruth Goode. Random House, New York. $3.

With admirable restraint, Mr. Hurok has written merely a pleasant collection of reminiscences of artists he has managed, together with a certain amount of autobiographical material. The three leading figures are Pavlova, Duncan, and Chaliapin, and each is terested in a hero-worshipping manner that does credit to Mr. Hurok's sensibilities. Also present are short tales of the ballet companies and dancers he has been associated with, of Argentinita, Rubinstein, Escudero, Shan-Kar, and various other notables. Many of the anecdotes and much of the background will be familiar to those who are acquainted with music personalities. Those who are unfamiliar with backstage gossip—which includes the majority of readers—will find the book nostalgic, amusing, and entertaining reading.

•

New Orleans Pop Concerts Plan Novel Program Features

The New Orleans Summer Pop Concerts, under Jacques Singer, opened the eight-week series of three weekly concerts on June 11. Among soloists are Robert Merrill, baritone of the Metropolitan Opera; Paul Nero, in his own "Hot Fiddle" Concerto; Suzanne Sten, mezzo-soprano; Manfred Hecht, baritone; Sonia Woicikowska and Grant Mouradoff, dancers; Sidney Foster, pianist; Virginia Haskins, soprano; and Felix Knight, tenor. Initial hearings in New Orleans are scheduled for 30 works, including Aaron Copland's Our Town, Robert Russell Bennett's From Africa to Harlem, Don Gillis' Cow Town, Morton Gould's Folk Suite, music by Miklos Rozsa from the film Spellbound, Anis Fuleihan's Two Etudes for Orchestra, Robert McBride's Fugato on a Well Known Theme, Kent Kennan's Night Soliloquy and William Schuman's Newsreel.

DR. HELEN CURTIS,
founder of the Curtis Piano Class Method. Students in the elementary schools (fourth grade) of La Porte, Ind., are given instruction in this method four days a week. According to Superintendent Paul Boston and Lola Vawter, music director, these students are prepared to accomplish better results in subsequent courses in voice, dance, band and orchestra instruments. Evelyn Reynold Vaught and a group of Curtis pupils illustrated the Curtis Piano Class Method at the Music Educators National Conference in Cleveland.

METROPOLITAN MUSICAL BUREAU, Inc.
F. C. COPPICUS F. C. SCHANG
Division
Columbia Concerts Inc.
113 W. 57th St., New York

LILY PONS

PAUL ROBESON
THE GREAT NEGRO SINGER

JUSSI BJOERLING
GREAT SWEDISH TENOR
METROPOLITAN OPERA ASS'N

Paul DRAPER & Larry ADLER
Arthur Ferrante at Piano

LICIA ALBANESE
LEADING SOPRANO
METROPOLITAN OPERA ASS'N

Albert Spalding
AMERICA'S GREATEST VIOLINIST

Rosario & Antonio
and SPANISH DANCE ENSEMBLE

JENNIE TOUREL
METROPOLITAN OPERA ASS'N
Recitalist Supreme

GEN. PLATOFF RUSSIAN MALE
DON COSSACK CHORUS
NICOLAS KOSTRUKOFF, Conductor

Dorothy Kirsten
METROPOLITAN OPERA ASS'N
OPERA — RADIO

Rudolf Firkusny
CZECH PIANIST
Steinway Piano

Trapp Family Singers
"A JOYOUS A CAPPELLA GROUP"
Dr. F. Wasner, Conductor

Vronsky & Babin
PREMIER DUO-PIANISTS
Steinway Pianos Used

CARROLL GLENN
AMERICAN VIOLINIST

NAN MERRIMAN
MEZZO-SOPRANO CONCERT—RADIO

Tossy Spivakovsky
RUSSIAN-BORN VIOLINIST

Nestor Chayres
MEXICAN TENOR RADIO—CONCERTS

MARYLA JONAS
New Polish Genius of the Piano

ENYA GONZALEZ
PHILIPPINE SOPRANO

Clara Rockmore
FOREMOST THEREMIN VIRTUOSA

JOSH WHITE
Assisted by Josephine Premice

CHICAGO

(Continued from page 18)

ance, and somewhat less detailed study to the standard repertory. Classes will be provided in harmony, counterpoint, composition and orchestration, as well as a class in conducting. Chamber music groups also will be formed. Scholarships are available to students showing exceptional talent and ex-service men and women may apply for government aid, as the Civic Orchestra has been approved under the G.I. Bill of Rights. Applications are now being received.

Malko Begins Summer Conducting

Nicolai Malko, Russian conductor, who officiates as permanent director of the Grant Park concerts, began his season June 26. In the course of the eight week season of orchestral concerts on the lakefront, Mr. Malko will conduct 17 symphony concerts. At the close he will go to Europe to conduct in Copenhagen, Oslo, Amsterdam, Brussels, Paris and London.

New York Hears Kozakevich

Stefan Kozakevich, Russian baritone, made his third New York appearance this season, when he appeared as soloist, and also with the Russian Opera Quartet, in a program of Russian music at Carnegie Hall, June 14, on the Carnegie Pop series, with 70 members of the New York Philharmonic. Previously he appeared with the Russian Opera Quartet at Hunter College Auditorium, and in a concert of Russian music at Town Hall. Kozakevich's appearances in Russian operas in San Francisco this spring evoked enthusiastic praise from the daily press.

Woman's Symphony Announcement

The Woman's Symphony Orchestra is planning a greatly expanded program for 1946-47, according to announcement by Lillian Poenisch, head of the newly elected executive board. The organization's charter and assets have been turned over by the retiring board, which felt that the problem of rising expenses would best be met by cutting down the orchestra to sinfonietta size. This the personnel voted against, deciding to assume responsibility for the orchestra and keep it at full symphonic strength. Music clubs are lending support, many promising sponsorship and attendance during the coming season.

Carl Craven Studio Notes

Sterling Hall, bass, and Eileen Whiting, soprano, have been engaged as principals with the St. Louis Summer Opera. Mr. Hall, who sang the bass lead in the touring company of the Desert Song will sing the same role at St. Louis.

PHILIP MANUEL and GAVIN WILLIAMSON, duo-harpsichordists, have finished a most successful season of public performance and teaching. Their appearance with the Chicago Symphony Orchestra, Désiré Defauw conducting, in Bach's C major Double Concerto further substantiated their reputation as masters of their instruments and 18th century music.

Josephine Fairchild, soprano, appeared as Leonora in Trovatore given by the American Opera, June 23. Wilma Reynolds Abel, coloratura soprano, has been engaged as soloist to appear at Soldier's Field, July 4, with a choral group of 1,000.

Roosevelt College School of Music

Madi Bacon directed the Roosevelt College Chorus in works by Bach, Brahms, Franck, Schubert and folk songs and spirituals were given admirable treatment by the group. Soloists were Harold Brindel, tenor, Bernard Qubeck, and Seymour Heller, baritones, and Norma Tarr, soprano. June 2, Florian Mueller, faculty member and conductor of the Roosevelt College School of Music Orchestra, presented contemporary American composers, including a Passacaglia and Fugue of his own composition. Marion Hall, of the piano faculty, on June 2 won the annual Auditions sponsored by the Society of American Musicians and the Adult Education Council of Chicago. Her award recital takes place next season at Orchestra Hall in Musical Arts Piano Series. Alexandra Veeta, pianist, appeared June 24 in the recital hall of the School of Music.

Tarnowsky Master Classes

Sergei Tarnowsky, member of the De Paul University School of Music piano faculty, will conduct master classes this summer at Boise, Idaho, Portland, Ore., and Hollywood, Calif., returning to Chicago in September.

Wells Pupil Wins Prize

Renan DeCamp, pianist from the studio of Howard Wells, won the $100 scholarship offered this spring by the Chicago Artists' Association. DeCamp has returned from Wisconsin, where he played in Kohler, Janesville, Beloit and in Rochelle, Ill. He gives a recital for the Artists' Association next fall.

Arendt Students at Commencement

Two artist students of Else Harthan Arendt, Louise Nagel and Robert Morton were heard at the 51st annual commencement of the Sherwood Music School, June 14. They sang the duet L'Oasis from Massenet's Thais.

Ada Paggi Studio Notes

Winifred Heckman, young contralto, who won the 1945 Chicagoland Festival sponsored by the Chicago Tribune, made appearances this spring in recital, as soloist with orchestra, and in broadcasts. Lida Da Valle sang the role of Martha at the Eighth Street Theatre. Alice White was re-engaged as the lead in the annual Abbott Musical Show. Bert Shayne, lyric soprano, gave a program at the Fine Arts Bldg. for the Spitzglass Chapter of Ort. Helen Kleinman sang the principal role in Gilbert and Sullivan's Ruddigore at the North Shore Country Day School in Glencoe. Lola and Bela Danwill are featured as the Martinis in a Cocktail of Song, presenting special arrangements of semi-popular songs at the Bismarck Hotel.

Molitore Studio Notes

Edward Molitore was a leading tenor at the Cincinnati May Music Festival this spring, soloist in three choral works. Otto Slatinsky, young professional product of the Molitore studios, sang the title role in Rigoletto at the Eighth St. Theatre, June 2, Josephine Stephenson, lyric coloratura, sang an important role in the Greek opera Marco Bozzaris, at the Opera House, June 9. Wilson Jones, bass, continues actively engaged in oratorio and concert. He was soloist in Stainer's Crucifixion; in Rossini's Stabat Mater, in Oak Park, Ill.; in Haydn's Creation, at Galesburg; and at Berne, Ind.

Saroya-Onofrei Artist-Students' Concert

An interesting operatic concert, some uncommonly well done, was presented by artists students of the Saroya-Onofrei studios. The program was made up of arias, duets, trios, etc., from the standard operas ranging from Mozart to Puccini. Participating were Mariann Skriba, Carole Stafford, Ingrid Hallberg, Tom Doolin, Rudolph Kist, Algrid Brazis, Roger Biede and Carl Honzak.

Emma Rounds Studio Notes

Voice students of Erma Rounds were presented in oratorio excerpts, Dr. Edgar Nelson conducting, at the Literary Club, Fine Arts Bldg. Haydn's Creation, Mendelssohn's Hymn of Praise, Verdi's Attila and Rossini's Stabat Mater were represented, as well as a large portion of Mendelssohn's Elijah. Participating were Margaret Anderson, James Baird, Opal Beckwith, Dolores Brosky, Alice Davis, Marian Dingle, Lois Froenicke, Roland Gilchrist, Ernest Kieper, Hazel Knight, Ernest Knight, Wilmette Kraft, Sara Matscheck, Iris Mayes, Maxine Morrison, Isabelle Ryan, John Sauer, Rose Schneider, Robert Schoen, Besse Sherrill, Sylvia Tross, Joan Urban, Erma Rounds presided at the piano.

Eloise Matthies with Choral Group

Eloise Matthies, pianist and artists student of Howard Wells, appeared as soloist with the Milwaukee Road Choral Club at Kimball Hall. She was heard in works by Ravel, Poulenc, Chopin and Liszt.

Mu Phi Epsilon Benefit Concert

The Chicago Alumnae Chapter of Mu Phi Epsilon gave a benefit concert at the Arts Club recently for the purpose of raising funds to purchase musical instruments for returned veterans. Participating were Mae Doelling Schmidt, pianist, Joanne Jennings, soprano, and Julia Sturges, contralto, with Mae McHugh, accompanist.

Boguslawski College Commencement

The Boguslawski College of Music held its fifteenth annual Commencement in Thorne Hall, Chicago, on June 23. Soloists were Barbara Elfenbein, Rosaleen Moldenhauer and Noana Meyer, pianists; Alice Lawrence, cellist; Omega King and Alice Brox, sopranos; Susanne Handler, Laverne Surkin, readers; Mildred Burgess and Irene Schreier, accompanists.

The honorary degree of Doctor of Music was conferred upon Leonard Shure of New York City and Hans Moldenhauer of Spokane, Wash.

July is the time to be thinking of the

Fall Semester

ROOSEVELT COLLEGE SCHOOL OF MUSIC

offers

applied and theoretic courses leading to a Bachelor's Degree in Music

Faculty composed of musicians distinguished as performers and teachers

Students Planning to Take Work in the Fall Are Advised to Register Immediately

ROOSEVELT COLLEGE SCHOOL OF MUSIC

"the music school with a purpose"

218 So. Wabash Avenue • Chicago 4, Illinois • HARrison 7976

IF YOU ARE AVAILABLE
IF YOU KNOW ANYONE WHO IS AVAILABLE

WE HAVE SPECIFIC CALLS FOR DEGREE HOLDING TEACHERS
Band and Orchestra Teachers—Violinists,' Cellists—Woodwind or Brass Teachers—Voice Teachers—Music and Art Teachers—Piano Teachers
MEN OR WOMEN

C. E. LUTTON, Mgr. :-: **64 E. JACKSON BLVD., Chicago 4, Ill.**

Clark-Brewer Teachers Agency, Music Dept.
If listed with me—Is your record up to date?

WINNER

of

Orchestra Hall Recital

DECEMBER 17th, 1946

on

Musical Arts Piano Series

presenting

MARYLA JONAS
GUIOMAR NOVAES
BARTLETT and ROBERTSON
MARION HALL
CLAUDIO ARRAU
RUDOLF FIRKUSNY

MARION HALL

NOW BOOKING 1946-47 SEASON
218 So. Wabash, Chicago 4, Ill.

THE SPECIALIST VERSUS THE ARTIST

By JOSEPH CREANZA,
Roosevelt College of Music

In a seventeenth century play by Moliére, Le Bourgeois Gentilhomme, there is a scene in which a music teacher, a dancing master, a fencing instructor and a philosopher become involved in a violent discussion on the merits of their respective professions or specializations. Each one, in no uncertain terms, exalts his art as being far superior to all others. Soon there follows a free for all quarrel in which the restraining influence of art gives way to the law of the jungle to the great amusement of the audience.

This, of course, is Moliére's way of making fun of man's foibles, and in such a light vein shows how ridiculously intolerant men are when possessing some specialized knowledge or skill based on a very thin and precarious foundation.

Some Definitions

No one will deny the fact that, in music as in the other fields of human endeavor, we need men who, after long years of basic preparation choose as a special interest some particular phase of the larger field. These men are very valuable inasmuch as they are able to relate the aspects of a particular problem to the general body of knowledge of which such a problem is a part and thus arrive at a sound solution. In art, however, and more particularly in music, we have drifted toward a kind of specialization which, by its narrowness of view, is threatening the whole conception of the artist. In the artistic sense, a specialization which is attained by limitation of knowledge instead of greater ability of projection is to be condemned. The artist rises above the average musician because of his compelling inner power to understand a work of art and his ability to communicate it to others. He is an accomplished interpreter. The specialist in music is the person who performs more or less well mechanically but leaves one cold; the young arranger who asks to study modern arranging without even an elementary study of strict counterpoint; the musician who thinks of music in terms of but one instrument.

Art of Communication

To understand and to communicate, then, are, to our judgment, the two most important factors which make up the artist. These are not only natural gifts, they are the product as well of a discipline, of a training. It takes a long time for a young student to understand and interpret the fleeting and ethereal impressions of a Debussy; the solid and heroic exclamations of a Wagner, and the mystic and classical compositions of a Bach or a Beethoven.

Many musicians never understand. They have no cultural background which would help them to understand. Still there are several avenues of understanding open to them. They are not taken because they seem long and tedious.

OSWALD JONAS,
professor of musical theory at the Roosevelt College School of Music, Chicago, at work with pupils in his studio.

The Making of the Artist

It is now generally conceded that our country has as many talented young people as any other country in the world. The old belief that Americans were not musicians is *passé*. In the field of artistic gifts, as in the field of material wealth, we are richer than any other country, but, in this field, even more than in the others, we are most wasteful. Our tempo of life is responsible for the failure of many young promising talents. Our formal artist education, such as is given in most schools, has reached a high degree of commercialism which is not at all conducive to the formation of the artist.

Most of our music education is a superficial and hurried training which leads the student to play, sing, or write in a mediocre fashion, if not badly. Under such training, the young student does not acquire that penetrating insight which seems to be the flaming life of the artist.

Artists grow in an atmosphere of leisure and peace. We have neither. Our modern mechanical age, with its terrific pace and its emphasis on mass production has had the most unhealthy influence upon our ways of training gifted youths. Most of them pass through our lives at such fleeting intervals of time that we have neither the time nor the opportunity to help them to grow artistically.

Great men are made by other great men. This is particularly true in the field of music. There the teacher must see that the student understands, both intellectually and emotionally, what he is trying to interpret. To do so the teacher must be well prepared and must take time to help the student. The weekly half-hour lesson, often given under the most discouraging conditions, is wholly inadequate. This little time is spent in checking the mechanism of production. We seem to be all concerned in developing a skill but ignore the work of kindling within the student the flame which will operate the mechanism.

Message of Paintings

A very successful teacher of voice with many years of devoted experience behind her said to me during a recent conversation, "I ask my students to go every week to the Art Institute and then to report to me the names of ten paintings which may have some relation to what they sing." Thus does she emphasize the fact that all forms of art are interrelated. One helps to understand the other better. Then, too, let us remember that all art stems from the people; it bears the characteristics of its people; it must be studied in relation to them, to the time and to the milieu.

The student studying a composition by Debussy week after week would make faster progress if he understood the philosophical principles of art under which Debussy wrote. Poets, painters and writers of the same period would give him a greater understanding of Les Estampes, for instance, than hours of mechanical practice.

We cannot change our times but we can create an atmosphere favorable to good learning and provide good teaching for the training of the artist. We cannot afford the present high price of waste; we must learn to take better care of the talents we have. "From whom much has been given, much shall be asked."

•

Fitzu Productions at Friendship Gardens

Anna Fitzu will present the fourth annual festival at Friendship Gardens, Michigan City, Ind., August 3. Departing from the usual custom of performing operas in their entirety, Miss Fitzu will, on this occasion, present the second act of Martha, the third act of Rigoletto, the second act of Carmen, and the fourth act of Il Trovatore. Singers already announced will be Helen Clare, as Leonore, Joanne Jennings, as Martha, Bea Scandling, as Maddalena and Nancy, Julia Sturges and Muriel Lawrence who will appear in Carmen, William Simpson, who will undertake El Doncairo and Virginia Banta in the role of Gilda. William Blair will sing the tenor parts in Carmen, Il Trovatore and Rigoletto and Clarence Hoffman will be heard in Il Trovatore. The Ruth Page Ballet has been engaged for dance divertissements.

LA JULIA RHEA,
dramatic soprano, is now residing in New York where she will continue her concert and operatic career. Among the operas in which Miss Rhea has sung leading roles are Aida, L'Africana and Cavalleria Rusticana.

AMERICAN CONSERVATORY OF MUSIC — CHICAGO
Offers courses in all branches of music and dramatic art
Founded in 1886—Faculty of 135 artist teachers
Member of National Association of Schools of Music
Send for a free catalog—Address: John R. Hattstaedt, President, 503 Kimball Building, Chicago

RUDOLPH GANZ
Booking 1946-47
Address: Hotel Pearson, 190 E. Pearson St., Chicago
Steinway Piano — Decca Records

RAISA - RIMINI OPERA SCHOOL
920 N. Michigan Ave., Chicago, Ill.
Telephone Superior 9132

EDWARD **COLLINS**
Pianist—Composer—Conductor
503 Kimball Building Chicago, Ill.

CARA VERSON
Pianist ..... "Musical Rebel"
Modern Repertory as Specialty
Mgt.: Harry Culbertson, Inc., 1744 E. 55th St., Chicago 15, Ill.
Booking 1945-1946

Hanna Butler
ART OF SINGING
512 Fine Arts Bldg., Chicago, Ill.

SONIA **SHARNOVA**
CONTRALTO
Studio' 512 Fine Arts Building, Chicago 5, Ill.

NORMA HETSCH
CONTRALTO
RADIO — OPERA — CONCERT
826 Orchestra Building, Chicago 4, Illinois

NAOMI WATSON
CONTRALTO
Personal Representative: Claire McMurtry
863 N. Dearborn, Chicago, Ill.

FANTOZZI
CONDUCTOR Chicago Park District Opera & Operetta Guild; and Mid West Opera Co.
Veronica Furth, 825 Orchestra Hall Bldg., Chicago 4

LA JULIA RHEA
Dramatic Soprano
CONCERT — OPERA — RADIO
3212 Giles Avenue, Chicago 16, Ill.

OSWALD JONAS
TEACHER OF THEORY
Roosevelt College of Chicago, School of Music
218 S. Wabash Ave., Chicago 4, Ill.

JOHN MACDONALD
BASS-BARITONE
625 Fine Arts Building, Chicago, Ill

EDWARD **MOLITORE** CAMILLA
TEACHERS OF SINGERS
64 E. Van Buren, Chicago, Ill. Graceland 8438

ADA BELLE **FILES**
CONTRALTO—CONCERT, OPERA, RADIO
Howard R. Will Concert Management
332 S. Michigan Ave., Chicago 4, Ill.

KOZAKEVICH
BARITONE
Management: AMF Artists Service, Inc.
139 East 47th St., New York 17, N. Y.

CARL CRAVEN
VOCAL INSTRUCTOR
Director Chicago Light Opera Co.
410 S. Michigan Ave., Chicago, Ill. Web. 3632

HARRIET CASE
THE ART OF SINGING
Cosmopolitan School Kimball Bldg., Chicago

SERGEI **TARNOWSKY**
PIANIST — TEACHER
DE PAUL UNIVERSITY SCHOOL OF MUSIC
64 East Lake St., Chicago, Ill.
Telephone Central 8194

SILHOUETTES

By MARY CRAIG

What Is Your Suggestion?

The New York Singing Teachers Association has called the attention of members to the plight in which many pedagogues find themselves because of the housing shortage, proposed rental increases and, in some cases, complete prohibition of teaching. Some of these teachers, after occupying the same quarters for over a decade, have received eviction notices with the promise of a 100% increase in rent if they remain and continue "operation of a business." It also is a matter of concern that buildings formerly specializing in studios have been sold to new owners who are altering the premises into restricted dwellings.

Even the prosperous instructor is under economic pressure if in addition to home and living expenses there is a possible outlay of $1,500 and more for separate teaching quarters. The layman does not always realize that a well equipped studio is a vital factor in successful teaching, both for psychological reasons and for efficiency. The hit or miss part-time, sublet renting into which some of our splendid teachers have been forced is not conducive to higher standards of musicianship and education.

A way must be found for the musician to teach under ideal conditions and in ideal surroundings. What is your suggestion?

•

Young Man with a Baton

"'It has taken me thirty years to build a reputation that you will destroy in three hours,' my father said gloomily. I went out of the house feeling like a little, worthless dog."

So young Nicola Rescigno, conductor of Opera for America, cheerfully began his account of a sudden rise to fame.

The background of the story lies in the fact that Rescigno, senior, had been for over 27 years a sterling member of the Metropolitan Opera Orchestra. "My father is a fine trumpet player—one of the best," loyally declared his son. "I do not think he was too hopeful for my musical gifts, for when I was eleven years old and he sent me to Europe for special study, he insisted upon a double professional training. So for many years in Rome I attended the Conservatory and also studied jurisprudence, emerging with a doctor's degree."

Having spent his formative years in Italy, Nicola Rescigno found himself bewildered by America when he came home in 1939. It took a litle time to get adjusted. He studied at the Juilliard School of Music, did composition and general musicianship work with Vittorio Giannini, worked under Leon Barzin and began to develop along the lines of that operatic heritage which was his racially as well as by immediate family descent and family association.

•

One day he crossed the Rubicon—we mean, the Brooklyn Bridge—perhaps there was a drop of the blood of the ancient Caesars spurring his heartbeat. Rescigno went to the Academy of Music and walked up to the one and only Salmaggi. "What do you want?" asked the maestro. "I want to conduct for you." "All right, come next Saturday. You can do Traviata." And with one hour of piano rehearsal on Friday, he did.

The Rescignos were in the family dining room when it was casually mentioned that they might find it interesting to be present at 8:30 at the Brooklyn Academy of Music, Saturday. They were inclined to deprecate the invitation. "Why should we go to Brooklyn? It is not the season for the ball game," they intimated. "Because I am going to conduct," casually replied their youngest. Forks went klunk, there was a cry of pain from Papa Rescigno. But Nicola Rescigno established his reputation in that first performance as a newcomer of importance.

Many performances later while conducting Boheme, Rescigno heard funny noises from the brass section. The trumpet began to sound like an hysterical slide-trombone, all slips and sputters and splits. It was Papa Rescigno who had come to play in the orchestra and to watch his son's achievement. And Papa was nervous. "But you must understand, he was scared for me. My father is a wonderful player," asserts Nicola Rescigno.

Tours with the San Carlo and special orchestral concert dates swiftly followed the initial success. Nicola Rescigno appeared with the Chicago Civic Opera last year and is re-engaged for the coming season. He is also music director and conductor of the Connecticut Opera Association with a sixty-piece orchestra and chorus under his command and star soloists for his cast. Novotna, Swarthout, de Luca, Grace Moore, Martini, Tokatyan, Resnik, Baum and others of the high brackets have taken his beat and have liked it.

Iona Harms Active

June engagements for Iona Harms, lyric coloratura, listed solo excerpts from Mendelssohn's Elijah over WNYC and a performance of The Creation with the John Harms Chorus.

May dates included the creation of the leading soprano role of Amina in the premiere of Charles Haubiel's Brigands

MARY HENDERSON and PAUL ALTHOUSE,
soprano, the latest artist from the Althouse Studios to be engaged by the Metropolitan Opera. Miss Henderson made her debut as Micæla in Carmen. (Photo by Ben Greenhaus.)

Preferred at the Hotel Commodore and a second performance of this light opera at Times Hall; a Brahms program over WNYC, a performance of Haydn's Creation at Town Hall and an appearance with the Central Savings Bank Glee Club at Hotel Commodore. Miss Harms also has been heard in the Brahms' Requiem with the Musical Arts Chorus directed by Dr. John Warren Erb at Lafayette University, Easton, Pa; in the Requiem solo on the WNYC Oratorio Hour; and as soloist at the West End Presbyterian Church.

NATS Eastern District Meeting

Seventy-five members representing the Eastern District of the National Association of Teachers of Singing met recently at the Henry Hudson Hotel for dinner and forum discussion. After a greeting from the presiding officer, District-Governor Bernard U. Taylor, came the roll call, reading of messages from out-of-town officers, introduction of officers and special guests, an address by Vice President Richard De Young, and short talks by National President Leon Carson, Vice President Homer G. Mowe and Treasurer Carl Gutekunst. Of special interest was the spirited discussion of agenda topics: Vocal Education and the Problems of Today, Teaching Devices and their Value, Plans for General Forum and Clinic to be held in the fall. By request, Vice President De Young read excerpts from his brilliant paper delivered at the Detroit convention of the MTNA. The discussion was then opened to comment and suggestion from the floor.

During the business meeting the following district officers were elected: secretary, Julia Gould of Rhode Island; treasurer, Romley Fell of New Jersey.

Kathryn Meisle, of the Metropolitan Opera, made a surprise visit and received an ovation for her beautifully sung group of songs. Walter Golde, former NYSTA president, was at the piano.

The enthusiasm and general response of members present was an indication of the co-operative ideals of NATS and also a tribute to the executive skill and splendid efforts of Vice President Taylor, who planned and carried through the program.

•

The Philadelphia La Scala Opera closed its home season with a performance of Rigoletto at the Academy of Music recently, with Giuseppe de Luca as guest artist in the title role, Hilde Reggiani as Gilda and Eugene Conley as the Duke. Giuseppe Bamboschek conducted.

Bolek's Pupils Sing in N. Y.

The annual recital of the artist-pupils from the New York studios of George Bolek, took place May 5 at the Barbizon-Plaza. The customary high standards of program selection and musicianship were maintained. In concerts of Mr. Bolek's students there is always an impression of careful schooling in delivery and interpretation combined with the excellent voices displayed.

Arias and songs covered a wide range of vocal variety, including compositions of Mozart, Handel, Vaccai, Gluck, Wagner, Bach and the others in the major classic and operatic field. Also the melody writers: Tosti, Tschaikovsky, Paladilhe, Szulc, Schubert, Strauss, Weingartner.

Mr. Bolek was at the piano for his pupils demonstrating his own versatility and scholarship in music by fine stylistic accompaniments. Participants were Dorothy Dittmar, clear-voiced dramatic soprano; Elizabeth Fleet, promising young mezzo-soprano; Clement Andrew, a tenor with a real operatic timbre; Maude Curry, lyric soprano with good command of pianissimo effects; Thaddeus Siwinski, who disclosed a splendid baritone voice; Masha Fried, mezzo-soprano who won audience approval with dramatic and emotional delivery of Russian airs; Marvin Clark, tenor, notable for distinguished style, particularly in the Bach aria; Marie Erck, who sang two Aida arias with tasteful discrimination and appealing tone; Richard Meginnis, tenor, applauded for his vibrant high notes in the Cielo e Mar; Mildred Baldwin, coloratura soprano with a fluent technic; Wilbur Issacs, who closed the magnificently-sung program with a group of bass-baritone numbers.

•

Brigands Preferred, a light opera by Charles Haubiel, book and lyrics by Martia Leonard, was presented in concert form at Times Hall.

ALTHOUSE
STUDIO: 260 West 72
TR. 7-3538 New York 23, N. Y.

IONA HARMS
SOPRANO — Concert, Oratorio, Radio
Member NYSTA
Studio: 36 W. 73rd St., N. Y. 23 EN 2-4968

HOMER G. MOWE
TEACHER OF SINGING
Member Amer. Acad. Teachers of Singing, NYSTA, & NATS
Faculty of Teachers College, Columbia Univ.
171 W. 71st St., New York 23, N. Y. EN. 2-2165

EDITH NICHOLS
TEACHER OF SINGING
Member NYSTA
222 West 83rd St., New York 24, N. Y. SU.7-3106

ANNA GRAHAM HARRIS
COMPLETE TRAINING IN SINGING
Member NYSTA
New York—Barbizon-Plaza, CI 7-3635, Tuesdays
New Jersey—263 Gateway Rd., Ridgewood, RI 6-5739

VERA CURTIS
Formerly Metropolitan Opera Co.
TEACHER OF SINGING
OPERA — CONCERT — ORATORIO
17 E. 86th St., N. Y. City 28 ATwater 9-5308

MARTHA ATWOOD BAKER
Teacher of Singing
NEW YORK RESIDENT SCHOOL
113 W. 57th St., New York 19, N. Y. CI. 6-7129

EDITH HENRY
VOICE TEACHER AND COACH
160 West 73rd St., New York 23, N. Y.
TRafalgar 7-2558 Member of NYSTA

GRACE LA MAR
VOCAL TEACHER and COACH
Member NYSTA
1425 Broadway, N. Y. C. PE. 6-2634

FRANK BIBB
TEACHER OF SINGING
Faculty PEABODY CONSERVATORY since 1921
N. Y. Studio: 315 W. 57th St., N. Y. 19, N. Y.
Thursdays, Fridays & Saturdays CO. 5-6682

THE GERSTER-GARDINI SCHOOL OF SINGING
Founded by Etelka Gerster, 1894
Complete Training: Opera—Concert—Radio
200 W. 58th St., New York City 19. CO. 5-9131

ELDON DEAN
ROI • VERHINES
VOICE **STUDIOS** PIANO
901 Walnut, Philadelphia, Pa. Walnut 6487

LEON CARSON
TEACHER OF SINGING
Member NYSTA. Member Amer. Acad. Teachers of Singing
160 W. 73rd St., N. Y. (23) SUsq. 7-1566

GRACE LESLIE
TEACHER OF SINGING
Music Dept. Connecticut College, New London, Conn.
Member NYSTA Member NATS
344 West 72nd St., New York 23 EN. 2-8622

ROMLEY FELL
TEACHER OF SINGING
Studio: 16 Central Ave., Newark 2, N. J.
Telephone Market 2-0020

AMY ELLERMAN
COMPLETE VOCAL TRAINING
Member NYSTA and NATS
Studio: 260 W. 72nd St., N.Y.C. 23 TR. 7-0466

APOLLO BOYS' CHOIR
COLEMAN COOPER, Director
Address inquiries to: APOLLO CHOIR SCHOOL
6957 Lakeshore Drive, Dallas, Texas

ROMANO ROMANI
Vocal Teacher and Coach
of ROSA PONSELLE
113 West 57th St., N. Y. C. CIrcle 7-4780

RITA **KITTAIN** • LYDIA **CHALIAPIN**
Complete vocal training—repertoire, languages, stage
865 West End Ave., N. Y. C. ACademy 2-8156

KNOCH
Operatic Coach of HELEN TRAUBEL since 1939
TR. 4-6117 8 West 86, New York 24

DICIE H. HOWELL
Nationally Known Oratorio and Concert Soprano
Teacher of Singing
Member NYSTA and NATS
Studio 818 Steinway Hall, New York 19, N. Y.
CI. 6-2994 VO. 5-3800

Activities of the Artists

Jennie Tourel, mezzo-soprano of the Metropolitan Opera, will return to the Paris Opera Comique in the spring of 1947 in conjunction with a concert tour of London, Paris, Switzerland, Holland, Scandinavia and possibly Italy.

Sergei Matusewitch, accordionist, appeared at the second annual spring festival of the Knickerbocker Branch of the Labor Zionist Org. Poale Zion at Times Hall recently; and later for the Tolstoy Foundation, Inc., and Federated Russian Orthodox Clubs at the Manhattan Plaza.

Sir Thomas Beecham, now in England, will conduct a Delius Festival of eight concerts for the Delius Foundation with the Royal Philharmonic Orchestra. He will conduct in Switzerland next January, Italy in February and the Concertgebouw Orchestra in Holland in March.

F. Charles Adler, conductor of the state-sponsored Music Festival at Saratoga Spa in 1937, will be musical director when the festival is revived in September, 1946.

Eugene Ormandy will conduct the Orquesta Sinfonica Brasiliera at six concerts in Rio de Janeiro, in late June and early July. Three additional programs will be given in Santiago, Chile. The tour has been arranged by the Columbia Concerts Corporation, which is at present negotiating for Mr. Ormandy's appearances in other Latin American countries.

The baritone, Angelo Pilotto, will sing in operas including Aida, Pagliacci, Samson and Delilah, during the 25th anniversary of the Cincinnati Summer Opera this season.

Dr. Jose Forns, Secretary of the Spanish Performing Rights Society, SGAE, arrived by plane in New York on May 14 from Madrid. Professor of Composition at the Madrid Conservatory of Music and Speech, Dr. Forns is also Secretary of El Circulo, the oldest and most famous artistic club in Madrid. He is visiting the United States as guest of the American Society of Composers, Authors and Publishers (ASCAP).

Leslie Boosey, President of the Performing Right Society, Ltd., of Great Britain, and of the Confederation of Authors Societies, arrived recently in the United States as an observer in the Copyright Conference, which was held under the auspices of the Pan-American Union in Washington, D. C., on June 1. Mr. Boosey will also attend a stockholders' and directors' meeting of the Composers, Authors and Publishers Association of Canada, Ltd. (CAPAC) in Toronto before returning to England.

Over 100 members of the American Association of Composers and Conductors, founded by the late Henry Hadley, assembled at the Lotos Club, New York, on June 13. At the meeting it was announced that the late Leonard Liebling had been posthumously honored with a life membership. It was also announced that Mrs. Walter Beh had been elected as a new director as well as to a life membership.

The New York City Teachers Symphony gave a concert at the Washington Irving High School under the direction of Peter J. Wilhousky.

Arts, Unlimited, a group of Pasadena creative artists, presented its first Concert-Exhibition of original works at the Pasadena Public Library. This organization has been founded for the purpose of bringing together creative artists in all fields of artistic endeavor.

Jeanne Rosenblum, pianist and pupil of Carl Friedberg and Mary Simmons, soprano, pupil of Theresa Schnabel, were chosen winners of the YMHA Young Artists' Contest. Both artists will be presented in the Y's Sunday evening Major Subscription Series next season.

Enzo Pascarella has returned to San Diego and Hollywood, after a visit to New York to hear his pupil, Margaret Searle, soprano, in debut recital at Town Hall. He also attended a Boston "Pop" concert when his composition Lyric was performed under Wheeler Beckett.

Jess Walters leaves on July 1 for a two months' tour of Europe under USO auspices.

Delta Omicron arranged a benefit recital for the MacDowell Colony recently at the Haubiel Studios. Those appearing were Frances Blaisdell, flutist; Georgia Graves, contralto; Ethel Glenn Hier and Charles Haubiel, composer-pianists; Conrad Forsberg, accompanist.

The Liederkranz Male Chorus and Symphony Orchestra (P. H. Boergermann, director), with Frieda Hempel, soprano, and Emma Foos, contralto, soloists, gave the Lutheran Relief Concert at Town Hall on June 6. Paul Meyer was at the piano.

Zinka Milanov, soprano of the Metropolitan Opera, will sing again at the Teatro Municipal in Rio de Janeiro this summer.

Helen Thomas sang her own compositions in Ohio in June and in Spring Lake in July. Ben Cutler is singing songs by Miss Thomas at the Hotel St. Moritz, New York. The composer and her brother Robert have completed Sleepy Hollow, a musical play, and she is working on another.

The youngest musician ever to capture the Edgar Stillman Kelley Junior Scholarship of the National Federation of Music Clubs is announced by Etelka Evans of Cincinnati, national chairman, as the winner of the seventh annual additions. He is Robert Menga, eleven-year-old violinist, of North Foxboro, Mass., pupil of Emanuel Ondricek.

Jerzy Bojanowski has been re-engaged for the sixth successive season by the Milwaukee County Park Commissioners to direct the open-air symphony concerts, Music Under the Stars, in Milwaukee. The season of eight concerts began June 25 with Donald Dame, tenor, and Jean Love, soprano, as soloists.

MME. LUCIE LENOX
Voice Technician
Teacher of EMERY DARCY, Tenor of Metropolitan Opera Co.
457 West 57th St., N. Y. CO. 5-8450

CELIA SALOMAN
CONCERT PIANIST—TEACHER
43 Washington Square So., New York 12, N. Y.
ALgonquin 4-0525

EMMY JOSEPH, PH.D.
TEACHER OF SINGING
Voice training on physiological principles
411 West End Avenue New York City
TRafalgar 7-0199

HEDY SPIELTER
PIANIST — PEDAGOGUE
Teacher of Richard Korbel and Toba Brill
123 West 79th St., N. Y. C. TR. 4-9001

WALTER GOLDE
TEACHER OF SINGING
Music Faculty Columbia University
113 West 57th St., N. Y. C. 19 CO. 5-9568

MRS. A. THEODORE GAILLARD
TEACHER OF PIANO
Recommended by world-famous pianists for exceptional results with children
61 East 86th St., N. Y. C. 28 SAcramento 2-5828

RITA SEBASTIAN LATHAM
BEL CANTO FOUNDATION
Voice faults diagnosed, corrective measures applied patiently and understandingly.
Write for folder. 144 West 57th St., N. Y. C.

FRANCES MANN
PIANO FACULTY
JUILLIARD SCHOOL OF MUSIC
257 West 86th Street, New York 24, N. Y.
TRafalgar 7-5854

ROBERT TABORI
TEACHER OF SINGING
Specialist in Voice Correction and Development
61 W. 88th St., New York 24, N. Y. TRaf. 7-3081

CARLO EDWARDS
CONDUCTOR — COACH
Ass't. Conductor Metropolitan Opera Co. (15 years) 1920-35
Opera and Concert Repertoire
307 E. 44th St., N. Y. Tel.; MUrray Hill 4-4800

BERNARD U. TAYLOR
TEACHER OF SINGING
Faculty Institute of Musical Art and the Juilliard School of Music
464 Riverside Drive, N. Y. C. MOnument 2-6797

BETSY CULP DORNAY
VOICE PRODUCTION — REPERTOIRE
344 West 72nd St., New York TRaf. 7-4999
Among the many prominent singers and actors who have studied for a number of years at the Dornay-Culp Studios are: LUCILLE MANNERS, DOROTHY KIRSTEN, MORTON BOWE, JOSE FERRER and EDDIE ALBERT.
MUSICALES RECORDING

MME. ANITA RIO
TEACHER OF VOICE
360 West 22nd Street, New York 11, N. Y.
Phone: CHelsea 3-4484

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8439

RAYMOND BAUMAN
CONCERT PIANIST, COMPOSER and COACH
Auditions by appointment
160 West 73rd St., (Studio 3F) New York 23
TRafalgar 7-6700

WILLIAM A. C. ZERFFI
TEACHER OF SINGING
Send for reprint "The Search for a Vocal Method"
37 West 94th St., N. Y. C. 25 ACademy 2-1237

MAY L. ETTS
TEACHER OF PIANO
ASSISTANT TO GUY MAIER
Courses for teachers in the Maier technique
Studio: 719 Steinway Bldg., 113 W. 57th St., N. Y.

GEORGE BOLEK
TEACHER OF SINGING—PROGRAM BUILDING
1521 Bolton St., Baltimore, Md. LA. 1474
Mondays: 811 Steinway Hall, New York

Prof ANGELA WESCHLER
TEACHER OF PIANO
Musical Education for Children and Adults
Piano courses for teachers
171 West 71st St., N. Y. C. SChuyler 4-7678

ERNESTO BERUMEN
CONCERT PIANIST AND TEACHER
Teacher of Piano in all its Branches. Modern technique. Interpretation in classical and modern repertoire. Class rehearsals. Musicales, giving students opportunity for public appearances. Fall and Winter Terms. Summer School. For information write to Mr. Berúmen, in care of
THE LA FORGE-BERÚMEN STUDIOS
1100 Park Ave., (89th St.) N.Y.C. 28 AT. 9-7470

VIKTOR FUCHS
Only Teacher of
Igor Gorin and Irene Jessner (Metropolitan)
New York: 44 W. 77th St. TRafalgar 7-7716
At Philadelphia studio on Wednesdays

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Private lessons, class lessons in Fundamentals
Summer Class—Southwest Harbor, Maine
801 Steinway Bldg., N.Y.C. KIngsbridge 9-8591

SOLON ALBERTI
"teacher of singers"
VOICE TECHNIC
COACHING IN CONCERT—OPERA—ORATORIO
Hotel Ansonia, B'way at 73rd, N.Y.C. SU. 7-1514

GLADYS MAYO
TEACHER OF PIANO
Faculty member of Institute of Musical Art at Juilliard School
550 Riverside Drive, N. Y. C. MO. 2-6114

RAISSA P. TSELENTIS
CONCERT PIANIST—TEACHER—LECTURER
315 West 57th Street, New York 19, N. Y.
COlumbus 5-5197

NORMAN JOLLIFFE
TEACHER OF VOICE
Member American Academy of Teachers of Singing
Hotel Ansonia, New York 23, N. Y. TR. 7-0553

CARL M. ROEDER
TEACHER OF PIANISTS
AUTHOR of Liberation and Deliberation in Piano Technique and A Practical Keyboard Harmony (*Schroeder & Gunther*).
608 Carnegie Hall New York 19, N. Y.

HANS J. HEINZ
TENOR—TEACHER OF SINGING
Faculty Chatham Square Music School of N. Y.
Faculty Peabody Conservatory, Baltimore, Md.
21 E. 76th St., N. Y. C. 21 BUtterfield 8-2567

REINALD WERRENRATH
TEACHER OF SINGING
Studio:
915 Carnegie Hall, New York City
Telephone CIrcle 7-2634

JACQUES STUECKGOLD
SINGING TEACHER OF
Grete Stueckgold, Sigrid Onegin, Zinka Milanov, Carl Hartmann, Susanne Fisher, Maria Olszewska, Leo Slezak, Max Lorens, Alexander Sved, Marita Farell, Kurt Baum, Gerhard Pechner, all of Metropolitan Opera.
235 W. 76th St., N. Y. Tel. ENdicott 2-7464

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 257 West 86th St. New York
Telephone: TRafalgar 4-2810

ALEXIS SANDERSEN, Tenor
TEACHER OF SUCCESSFUL SINGERS
Concert — Opera — Radio — Church
Studio 257 West 86th St., New York 24, N. Y.
TRafalgar 7-6149

ISER SWICA
SINGING TEACHER
Concert — Opera
Voice Correction
25 West 76th St., N.Y.C. SChuyler 4-6018

H. WALTER HATCHEK
PIANIST—COACH—ACCOMPANIST
304 West 78th St., New York 24, N. Y.
Tel. ENdicott 2-2481

HARLIE E. WILSON
PIANIST—ORGANIST—ACCOMPANIST
Teacher of Piano and Pipe Organ
47 Charles St., N. Y. C. 14 CHelsea 2-5174

EDGAR SCHOFIELD
NATIONALLY KNOWN VOCAL TEACHER
Faculty of the Juilliard School of Music
806 Steinway Bldg., 113 W. 57th St., N. Y. C. 19
CIrcle 7-1130

MARGARET HENKE
VOICE PHYSIOLOGIST
Teacher of the Italian Bel-Canto Art of Singing
Coach. Overstrained, defective voices adjusted
610 Riverside Drive, N.Y.C. EDgecombe 4-2388
and Washington, D.C.

FANNY CLEVE
TEACHER OF SINGING
Opera Work Shop — Concert — Oratorio
160 W. 73rd St., N. Y. C. 23 TRafalgar 7-6700

LOTTE LEONARD
Voice Teacher, Interpretation, Program Building, Complete Education in Opera, Oratorio, Lieder
Teacher of Nan Merriman and Paula Lenchner
48 W. 84th St., New York City. TRafalgar 4-6348

ROBERT POWELL Tenor
Teacher of Singing—Member voice faculty Cincinnati Conservatory of Music
Highland Ave. & Oak St., Cincinnati, Ohio

Maestro WILLIAM F. GROSVENOR
Voice Teacher of Famous Singers
Pupils carefully prepared for Radio, Concert, Opera and Light Opera
202-203 Fine Arts Bldg., Portland 5, Oregon

LOS ANGELES

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, California

Despite the streetcar strike, which limited attendance to patrons with autos, the huge Shrine Auditorium was nearly filled to hear the Philadelphia Orchestra under Eugene Ormandy play a concert for the Los Angeles Philharmonic Orchestra's Pension Fund.

The Philadelphians played with exemplary suavity and luscious tone, which Ormandy controlled skillfully. The Brahms Fourth Symphony received a beautiful interpretation, and the novelty was Paul Creston's Chant, 1942, whose rhythmic vigor was deftly limned. The program also included Ormandy's own transcription of a D Major Handel Concerto, Debussy's Afternoon of a Faun, and the lively Polovetzian Dances from Borodin's Prince Igor.

Lotte Goslar Dances

Lotte Goslar's dance artistry delighted a large audience in the Wilshire Ebell Theatre at her concert under Mary Bran's management. Her company consisted of lissome, graceful and versatile Rosalind De Mille, and vigorous, plastic Henry Kersh. Miss Goslar again proved herself an exceptional satirist in a largely new list of short but pungent sketches that limned human nature in the swift, sure strokes of a master cartoonist.

The two major works were a clown suite, Human Relations, which keenly satirized sympathy, love, and friendship, and Bitter Dreams—Europe, to music by Bartok, which struck a poignant note. The rest were in ebullient vein, from the absurd The Yippee! by Miss Goslar alone, to the adolescent *élan* displayed by Miss De Mille and Kersh in Just Young and an effective Elizabethan May Dance. Repeated were Chorus Girls, with Miss Goslar and Miss De Mille illustrating the difference between *blasé* experience and youthful ambition, and Miss Goslar's highly amusing The Spinster.

Risë Stevens' Recital

The Behymer Artist Series in the Philharmonic Auditorium came to an end with Risë Stevens' admirably sung recital to the efficient piano accompaniment of Paul Ulanowsky. Particularly notable were her Hugo Wolf lieder in which the artist's attractive personality and musicianly interpretation shared equally with a luscious tone. Miss Stevens' admirable enunciation was manifest at once in Handel's Where'er You Walk, and heightened dramatic effect in arias from Carmen and Samson et Delila. Songs by Tchaikovsky, Weingerger, Dvorak, Moussorgsky, Rachmaninoff, Korngold, Wagenaar, and Bridge completed a varied program which only lacked American work.

Liturgical List

A unique program largely devoted to Hebrew liturgical music was offered by the Cantors Choral Ensemble in the Philharmonic Auditorium with Jacob Weinstock ably leading the 40-voice group. Duo piano accompaniment was provided by Lillian Kless and Fannie Rosenberg. The group sang with manifest interpretative authority and appropriate tonal colorings. Soloists were Daniel Platkin, president of the association, Saul Silverman, W. Tolmach, Lieb Glantz, Itzikel Shiff, Joseph R. Cycowski. In secular vein was a *potpourri* of Palestinian Folk Songs. The guest violin soloist, Henri Temianka, accompanied by Ingolf Dahl, gave two movements from the Mendelssohn Concerto and items by Bloch, Paganini-Kreisler and Wienawski.

Other Spring Features

Baritone William Eddy proved that several years of Army life overseas have not impaired either his voice or musicianship when he sang a group of difficult Bartok songs in the Wilshire Ebell Theater. His interpretations were made with finesse.

The Civic Light Opera Co., under the direction of Edwin Lester, continued its series of magnificently mounted and opulently staged productions with Jerome Kern's lively Roberta in the Philharmonic Auditorium. Focus of attention was Luba Malina as Mme. Schorwenka, who scored emphatically with her vivid personality and adroit delivery of the charming music. The cast was ably rounded by George Britton, Nana Bryant, Barbara Billingsley, Walter Long, Tom Ewell, Beverly Whitney, Sondra Barrett, Betty Blythe, Evan Thomas and Gilbert Russell. The stage direction by Sterling Holloway, dances by Aida Broadbent and designing by Adrian Awan deserve a special hand.

Festival of Modern Music

The eighth annual Festival of Modern Music, under the direction of its founder, Arthur Leslie Jacobs, was held in the First Congregational Church. It was sponsored again by the Cathedral Choir, which showed its admirable ensemble in the climax, Vaughan Williams' stirring Benedicté. The evening session also included songs by Ives and Virgil Thomson's Stabat Mater, skillfully done by Fern Sayre, Tansman's fluent Sixth String Quartet, admirably executed by the Musart Quartet; a difficult organ Toccata by Duruflé, deftly played by Marian Reiff; and a vacuous Sonata for two pianos by Stravinsky, well performed by Hillen Burton Klages and Warren Martin. Music by Lynn, Chavez, Caplet, Britten, Creston, and Dupré was offered during the afternoon session.

FLORENCE MERCUR,
with student-faculty group in Andrew College, Cuthbert, Ga., where she appeared during her transcontinental concert tour. She was signed for a re-engagement there next fall.

Hollywood Jottings

Nina Koshetz, well known opera singer, has been signed to play a role in the Seymour Nebenzal production, The Chase.

•

The Miklos Rozsas gave a tea in their Hollywood home to honor conductor Eugene Ormandy, and a large section of musical Los Angeles was present. Rozsa has just completed the scoring of Shahrazad for Universal.

•

Richard Drake Saunders, western representative for Musical Courier, gave a talk on program making for the Music Teachers Assn. of Los Angeles.

•

Samuel Ball, well known pianist and teacher, is contemplating farming on his weekends. He has acquired an 80-acre ranch in Apple Valley, and is reading assiduously all the various books and pamphlets he can gather on the subject of agriculture.

•

Composer Lucile Cristcarson is now working on a sacred song Suite, taking her texts from the Book of John.

•

"Gems of Russian Music"

They were truly "Gems of Russian Music," the pieces from Russian operas as presented at Town Hall on May 23 by Nadine Ray, soprano, Zinaida Alvers, mezzo-soprano, Ilya Tamarin, tenor, and Stefan Kozakevich, baritone. This crosssection of the operatic scene rendered to the delight of an audience apparently familiar with the Russian language was ample proof of the liveliness and effectiveness of Russian dramatic music and it honored the interpreters who devoted their noteworthy talents wholeheartedly to their task. With Anton Rudnitsky as their pianist and musical director, they appeared in solos, duets, trios and quartets. Their thorough knowledge and familiarity with the style of the compositions was apparent throughout; the different moods of the music found a telling expression. Besides numbers of the classical repertoire by Glinka, Tchaikovsky, Rimsky-Korsakoff, Dargomijsky and Moussorgsky, contemporary composers were presented—M. Koval, O. Chysko, D. Kabalevsky and A. Shtoharenko. The audience was greatly appreciative.

H. W. L.

Hollywood Bowl Marks Jubilee

LOS ANGELES.—Brilliant fare is promised for the Silver Jubilee Hollywood Bowl season. Opening with Carmen, conducted by Stokowski, July 9 and 10, the further events include in addition to regular symphonic nights:

Isaac Stern, July 11; Gershwin Memorial, with Paul Whiteman and Earl Wild, July 13; Camilla Wicks, violinist, under Stokowski, July 14; Jan Peerce, July 18; Jerome Kern Program, presenting Bowl and Meremblum Orchestras, July 20; Percy Grainger, July 21; Monte Carlo Ballet Russe, July 25, 26, 27, Aug. 1, 2, 3; Nadine Conner, July 28; Shura Cherkassky, Aug. 4; Patrice Munsel, Aug. 8; Veloz and Yolanda, Aug. 10; Doris Stockton, marimba soloist, Aug. 11; Artur Rubinstein, Aug. 15; Motion Picture Academy Night, Aug. 17; Roman Totenberg, Aug. 18; Dorothy Maynor, Aug. 22; Viennese Night, with Robert Stolz, Miliza Korjus, John Carter, Aug. 24; St. Matthew Passion, under Stokowski, Aug. 29; Xavier Cugat and his solo artists, Aug. 31; Dorothy Eustis, pianist, and Ginger Rogers as narrator in Deems Taylor's Alice in Wonderland, Sept. 1.

Mexican Symphony Opens Season

MEXICO CITY—The Symphony Orchestra of Mexico opened its season on May 17 in the Palace of Fine Arts before a capacity audience that included President Avila Camacho as honored guest. Carlos Chavez conducted and Miguel Garcia Mora was piano soloist. The season continues with consecutive Friday and Sunday concerts until Sept. 8, after which the orchestra will tour principal cities of Mexico. During the weeks when Igor Stravinsky, Paul Hindemith and Darius Milhaud, guest conductor-composers, take over the orchestra, Mr. Chavez will visit the United States, conducting the Chicago Symphony at Ravinia Park on July 16, 18, 20 and 21.

Malone Artist Heard

Robert Malone's Scholarship artist, Michael Commini, blind veteran of World War II, was presented June 7, in Trenton, N. J., in recital with Violet Valerie, contralto; Nadya Leronova, coloratura soprano; Albert Schneider, tenor; Richard Schnorbus, baritone, of the Malone Studios. The next Malone Monthly Musicale is scheduled for July 9 in Carnegie Chamber Music Hall, New York.

SAMUEL BALL
Teacher of Fine
PIANO ARTISTRY
4013 W. 2nd St., Los Angeles 4, Cal. DR. 2997

LUCILE CRISTCARSON
COMPOSER
c/o Musical Courier, Hollywood Bureau

JULIUS GOLD
MUSICOLOGIST and TEACHER
Contributor to Moser's Musiklexikon
1811 Whitley Avenue, Hollywood 28, California

A. de SEGUROLA
Internationally Famous Actor-Singer
Voice Culture • Art of Bel Canto • Interpretation • Acting
1545 N. Laurel Ave., Hollywood 46, Cal. GL. 0988

RALPH THOMAS
"MAKER OF SINGERS"
6605 Hollywood Boulevard, Hollywood, Calif.
HO-7588

OLIVE ARNOLD
THE ART OF SINGING
Member, National Assn. of Teachers of Singing
101 N. ROBERTSON BLVD., LOS ANGELES 36, CALIF. Phone BR 0-4665

JEROME MAYHALL
MUSICAL DIRECTOR
ICE-CAPADES
1940-41-42-43-44-45-46
COMPOSER-ARRANGER

FLORENTINE GARDENS
AMERICA'S FOREMOST
CABARET - RESTAURANT
HOLLYWOOD CALIF.

FRANK R. BRUNI presents
"1000 LAFFS"
starring
HARRY RICHMAN
— All-Star Cast —
24 BEAUTIFUL GIRLS

IMPROVE YOUR PIANO PLAYING
"TECHNIQUE OF PIANO PLAYING" 24 Lesson Course on chords for those who read notes. Teaches the chords thoroughly in their various positions on the keyboard, which is the key to "popular playing." Money refunded if returned in 10 days. Send 10c for Sample Lesson.
WILLIAM N. OTTO, 4215 Park Ave., Union City, N. J.
Introductory Offer $1.50 Complete

LINKING THE REALMS OF SYMPHONY AND OF JAZZ

Two loves has Paul Nero, the young composer-with-a-violin.

He started life as Kurt Polnarioff in Hamburg, Germany. His father, Albert Polnarioff, later to become founder and head of the New York Violin Teachers' Guild, taught his son the correct fundamentals of violin technique and trained him in the musical way he should go. Coming to America and living in New York after his fifth year, Paul heard jazz all around him. His father hated it so that, rather perversely, he began to take an active interest in it, and as a 'teen-ager tried his hand at playing in a Mount Vernon, N. Y., night spot.

At 16 he entered the Curtis Institute of Music in Philadelphia as a scholarship winner, and had for his violin teacher Alexander Hilsberg, now concertmaster and assistant conductor of the Philadelphia Orchestra, who had begun his own violin study with Paul's father in Poland. Such a coincidence gave the latter's career an impetus classics-ward.

Paul won permission from Mrs. Mary Louise Curtis Bok, head of Curtis, to assemble a good band from among the students for one of the school dances. The reaction to the performance exceeded even his anticipation.

PAUL NERO
(Photo by Boris Bakchy.)

Versatile Performer

Upon graduation from Curtis, Nero's musical road spread out before him in a two-lane highway. He had a solid foundation of classical training; on the other hand, unmistakable proof of his jazz abilities. His first stop was at radio station KYW, Philadelphia, where he checked in with Jan Savitt's Top Hatters. He couldn't have picked a better spot. Savitt himself, a concert violinist, had been a Curtis scholarship winner and member of the Philadelphia Orchestra before organizing the Top Hatters.

After two years' swinging with Savitt, Nero joined the violins of the Pittsburgh Symphony, under Fritz Reiner, and stayed there for two years, finding no trouble adapting to the classics.

Still another turn in the road brought him into the Navy in 1941. Stationed in Washington, he led the Navy dance orchestra and appeared as soloist with the Navy Symphony in the first performance of his own Concerto for Hot Fiddle. He put together a service Variety Show, wrote the music for it, and m.c.'d on its tour of East Coast bases, playing to nearly half a million men.

Back to Civvies

Re-donning of civvies in 1944 brought a continued fusing of his classical and jazz abilities. After organizing a string section for Gene Krupa's band, Paul stayed with the band a year, contributing arrangements, violin solos, and even vocals! Last year he was engaged for the Juilliard Summer School faculty, and is fulfilling a repeat engagement there this summer.

Nero's own composing and concert activities are increasing in scope. His Town Hall concert, March 9, demonstrated what he could do with a chamber group, featuring several of his own compositions and those of other modern writers in the jazz idiom. He appeared as soloist in his own Concerto at the Eastman Spring Festival this year, at the N. Y. Philharmonic "Pop" Concerts in May, and played with the New Orleans Symphony in June. His published works include, besides the Concerto a suite A Cat and His Fiddle, several solo violin numbers, a Fiddler's Handbook, Monsoon—A Hot Wind, for woodwind quartet, and a new suite based on animal and bird names, viz., Pizzi-Cats, Hot Canary, and As the Crow Jumps. His Solo Flight was recorded for Decca in 1940.

Nero is enthusiastic about his latest project—a trio made up of himself, Edith Weiss-Mann, harpsichord, and Alfred Mann, recorder. "Strictly classical," he insists. "We're going to do early stuff—Bach, Telemann . . ." and his enthusiasm is as genuine as it is for 20th century Nero, such as Eight Bells and All's Jumpin'.

"Jazz OR classical?" he queries. "I just love *music.*"

AMY LEE.

Madi Bacon Directs Concert

WINNETKA, ILL.—The tenth annual spring concert of the North Shore Choral Society, under the direction of Madi Bacon, was given in Kuppenheimer Memorial Hall before a large audience. The program opened with American Folk Songs, charmingly arranged, three by Ernest Bacon, and one by Jackson Gatwood. Lola d'Ancona was guest soloist in music of Respighi, Schubert, Brahms, Durante and Manuel de Falla, the latter disclosing the contralto's operatic gifts. Her artistry also was evident in the final section of the program-music taken from the 2nd and 3rd acts of Gluck's Orpheus and Eurydice. In her arias there was dramatic fervor and fine feeling for sustained melodic line.

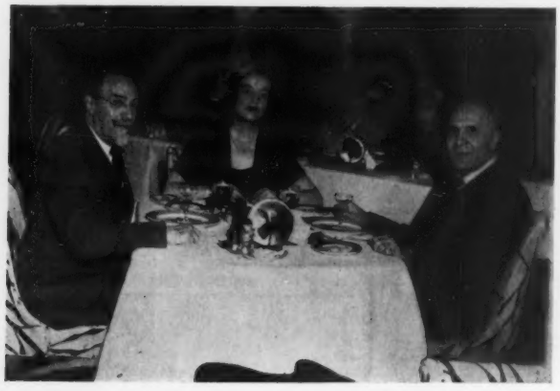
Miss Bacon gave to Brahms' Song of the Fates an inspired performance, enabling the singers to give adequate expression to the dramatic impact of this dynamic work. Following a stirring rendition of Der Gang zum Leibchen, six Liebeslieder-Waltzes were sung with charm. The presentation of Palestrina's Adoramus Te, sung together with works of Dowland, Henschel and Mendelssohn, by the men's ensemble, won special commendation.

Combining forces of both chorus and soloists in a concert version of Orpheus, Miss Bacon was able, as a result of meticulous training and musicianly conception, to close the program with an impressive performance of this great work.

D. D.

Chapple Conducts in St. Louis

Stanley Chapple is again conducting all six concerts of the St. Louis Little Symphony series in June and July. He recently conducted a Festival Chorus of 3,000 children from St. Louis school choirs.



BRUNO WALTER (right), distinguished conductor, lunching with Felix Borowski, music editor of the Chicago Sun, and Mrs. Borowski, member of the staff of Musical Courier, at the Camellia House, during the "Met's" season in Chicago. (Photo by Lionel Heymann.)

HAENSEL & JONES

ANDRE MERTENS — HORACE J. PACMILLER

Division COLUMBIA CONCERTS Inc., 113 W. 57th St., New York 19, N. Y.

Include under their Management

ALARIE
APPLETON & FIELD
FATHER FLANAGAN'S BOYS TOWN CHOIR
CARLTON
CARTER
DAME
DARCY
DILLING
GORODNITZKI
NIKOLAI & JOANNA GRAUDAN
KIPNIS
LUNDE
MORLEY & GEARHART
ODNOPOSOFF
PEASE
REGULES
REYES
ST. LOUIS SINFONIETTA
GYÖRGY SANDOR
JOHN SEBASTIAN
SVETLOVA
TRAVERS
VARNAY
WARREN

LONDON Visitors Return

By HUGH LIVERSIDGE

LONDON.—We are now having a number of celebrities visit us. Schnabel has made a successful return and has shown us, in concerts at the Albert Hall, that he is still a fine interpreter of Mozart, Beethoven and Schubert. Szigeti gave a somewhat uneven performance of Beethoven's violin concerto. Elisabeth Schumann is back again, thank goodness! You in U.S.A., who have opera stars blossoming on every branch, cannot realize what it means to this musically thirsty old mariner to hear Mozart sung as it should be sung.

Halle Score

The visit of the Halle, under its conductor, John Barbirolli, to London, is always an event. The Royal Philharmonic Society's concert at the Albert Hall gave us a typical unhackneyed program. The Delius violin and cello concerto (Laurence Turner and Haydn Rogerson, soloists) is a charming work. I feel, however, that although scored for a full orchestra, it really comes almost within the orbit of chamber music. It is essentially music *"intime."* Berlioz's Symphonic Fantasque was admirable. Barbirolli conducted with bravura and "feeling" for the music. The audience applauded long and loud.

String Concerts

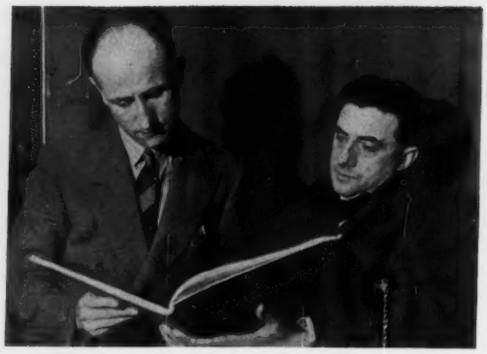
The Boyd Neel String orchestra has been giving concerts at Chelsea Town Hall. The hall seems rather over-resonant and the fact that it was only half full on the occasion under review did not mend matters. A prosey reading of Eine Kleine Nachtmusik opened the seance. In Bach's Brandenburg No. 3 I felt, as so often happens in the first movement, as if a lot of people were sawing wood. Vida Blanche, coloratura soprano, waged a somewhat unequal contest with Proch's redoubtable theme and variations. On the other hand, Miss Blanche rendered Si tu M'ami and Un moto di gioza by Mozart quite charmingly. Serenade for Strings by Guy Ropartz is a tuneful but fairly original morceau which titillated these battle-scarred old eardrums agreeably.

Weldon and the L.P.O.

George Weldon, Birmingham's music director and conductor of the City of Birmingham Orchestra, was guest conductor of the London Philharmonic Orchestra in a series of concerts. At the Stoll Theatre he gave a striking performance of William Walton's only Symphony. The score, which first appeared in complete form in 1935, is in four movements. It is like much of the composer's work, lacking in romantic feeling and of an astringent, aggressive character in keeping with today's restless age. It shows a thorough grasp of orchestral problems and undoubtedly has a claim to serious consideration. The fact that I, personally, prefer the warmer and more mystical music of composers like Vaughan Williams and Warlock renders me a somewhat biassed critic as far as much of Walton's music is concerned. However, I can admire if I do not always enjoy.

Previous to this, Weldon had given a brisk performance of Strauss's "Don Juan." A young soldier, Raymond Cohen, was soloist in the Mendelssohn Violin Concerto. Some faulty intonation at the start was doubtless due to nervousness. He played with promise, and it remains to be seen whether more familiarity with concert technique and practise generally will solve many of his present problems. Weldon's accompaniment was truly admirable, and gave every assistance.

It is greatly to the credit of the L.P.O. that they give these young soloists a chance and put on such attractive and enterprising programs, instead of a young technician as soloist in the endless Tchaikovsky No. 1, Rachmaninoff No. 22 and Khachaturan piano concertos —or, yes, I forgot, Beethoven's Concerto No. 4. (Mustn't leave that one out!)



JOHN BARBIROLLI (right) discusses with HUGH LIVERSIDGE, Musical Courier's British representative, the score of a work which Mr. Liversidge played at one of his gramophone record club recitals. The Gramophone Record Club of Great Britain (of which Barbirolli and Marjorie Lawrence are patrons and Mr. Liversidge, president) meets every month at Keith Prouse & Co., London.

Scotland Booming

By WILLIAM SAUNDERS

Edinburgh

Scotland's two chief orchestras, the Scottish and the Reid, have had a brilliant "come-back" since the difficult days when the blackouts and other wartime obstacles made music-giving extremely hazardous. Both orchestras tried to continue their series, and various devices were tried in order to keep them going, such as holding concerts in the afternoons or early evenings. But it was a losing game and, early in the struggle, the Scottish Orchestra gave it up.

The Reid Symphony Orchestra, under the principal and assistant conductorships of the late Sir Donald F. Tovey, and Dr. Mary Grierson, respectively, fought gallantly on. It continued the first after Sir Donald's death—for a whole season under Dr. Grierson alone and then under Tovey's successor in the University of Edinburgh Reid Chair of Music, Professor Sidney Newman. This was done although they were losing money all the time.

Orchestras Revive

Then two years ago came the boom, and the Reid Orchestra at last came into its own. Seeing this, the Scottish Orchestra came back but with a great proportion of its ancient prestige gone. In the meantime, the other body had really found its feet and now began to make history, culminating in the present season's quite sensational developments that are now creating a record in the history of orchestral music in Scotland.

Between Oct. 5 and Dec. 8—the first half of the 1945-1946 season—six fortnightly classical and ten weekly popular concerts have been given in Edinburgh, and three classical programs in Galashiels, the principal ones conducted by Prof. Newman, and the others by Muir Mathieson, a brilliant young musician who has done much to raise the standard of film music in this country. And a similar program was announced for the second half of the season.

At the six fortnightly concerts the soloists have included: Thibaud, Casals, Solomon, and Ginette Neveu.

One of the concerts was entirely devoted to music for ballet and film,—a type of art that is also receiving more attention at the popular concerts,—and included Vaughan Williams' Job, a masque for dancing, and a Suite from the Ballet Checkmate by Arthur Bliss, conducted by the composer himself. The sixth concert was all-Beethoven, comprising, The Consecration of the House Overture; an interesting selection from the ballet music, The Men of Prometheus; and the Ninth Symphony with the Edinburgh Royal Choral Union and a quartet of local singers.

The popular concerts are striking quite a number of notes that are entirely new to Edinburgh, and some of them are quite original. The introduction of music from contemporary films as concert items is a great idea and it has impressed upon musical patrons the fact that there is more to this form of art than a mere noisy accompaniment to a "movie." Works by William Alwyn, Vaughan Williams, Arnold Bax, William Walton, and Gordon Jacob were shown to possess high aesthetic qualities, quite apart from their primary uses.

At the third concert of the series, Campoli, an Italian violinist of high executive powers and artistic feeling, appeared as the soloist in Mendelssohn's Violin Concerto. The half of one programme was entirely devoted to works of Johann Strauss, and the whole of another to operatic excerpts.

Sees Renaissance for Scotland

The Reid Symphony Orchestra has fought an uphill fight in Edinburgh for thirty years and has at last begun to see genuine results. Scotsmen are beginning to realise that they have, in very truth, acquired an orchestra of their own. The "Scottish," great as its past achievements have stood, has invariably been so only in name. The feeling is widely held that, in the world of music, Edinburgh in particular, and the east of Scotland in general, are standing on the threshold of a brilliant and fruitful new era.

A specially noticeable and notable feature of these concerts is the large numbers of American service men and women who have been regular patrons.

MANHATTAN SCHOOL OF MUSIC
JANET D. SCHENCK, Director
Courses leading to
BACHELOR OF MUSIC DEGREE
Diploma and Post-Graduate Diploma
A Distinguished Faculty Includes
HAROLD BAUER, Piano
HUGO KORTSCHAK, Violin
DIRAN ALEXANIAN, 'Cello
FRIEDRICH SCHORR, Voice
HUGH ROSS, Chorus
HOWARD MURPHY, Theory
VITTORIO GIANNINI, Composition
Catalog on request
238 East 105th Street • New York 29, N. Y.

PEABODY CONSERVATORY
Baltimore, Md.
REGINALD STEWART, Director
WINTER SESSION *begins* SEPTEMBER 30
Faculty of distinguished musicians
Tuition in all grades and branches
Special courses in Public School Music and Languages
Scholarships, Diplomas, Teachers' Certificates and Academic Credits in Schools and Colleges
Arrangements for classes now being made
PREPARATORY DEPARTMENT
GUSTAV KLEMM, Superintendent
CIRCULARS MAILED
Complete Operatic Training

KEITH PROWSE
Everything in Entertainment
Music, Seats, Records, etc.
159 New Bond Street (and branches) London W.1.

LONDON PHILHARMONIC ORCHESTRA, Ltd.
53 Welbeck Street, London W. 1, England

FISTOULARI
CONDUCTOR
Ibbs & Tillett, 124 Wigmore St., London W.1

HEINZ UNGER
CONDUCTOR
Northern Philharmonic Orchestra, Leeds
Guest Conductor of the L.P.O.
17 Abbey Road. London N.W.8. England

GEORGE WELDON
Conductor, Music Director
CITY OF BIRMINGHAM ORCHESTRA

KENDALL TAYLOR
PIANIST
Ibbs & Tillett, 124 Wigmore St., London W. 1

MARGERY HYDE
(Photo by Arthur Avedon.)

Margery Hyde Presented in Recital

A coloratura voice of good range and quality was revealed by Margery Hyde in her recital of May 14 at the Steinway Hall studio of her teacher, H. Maurice-Jacquet. Miss Hyde sang the Shadow Song from Meyerbeer's Le Pardon de Ploermel, Handel numbers, On Mighty Pens from Haydn's The Creation and songs by Cimera, Leroux, Hahn, Poldini, Ravel, DeFalla, Scott, Hageman, Lehmann and others. Her musicianship and interpretative ability, combined with vocal gifts, give promise. Mr. Jacquet at the piano provided fine support. D. B.

NOTES ON NEW MUSIC

By GUSTAV KLEMM

Piano

POLKA from The Bartered Bride, by Smetana, 35c. An effective simplification, by Henry Levine, of one of the best-known excerpts from the celebrated Czech folk-opera. **MOODS AND CHARACTERS,** by Mortimer Browning, $1. A set of six little pieces under one cover—Clowns, Sadness, Oriental Juggler, Reminiscence, Dusk, On Parade—which manage to be different without forcing. It is hard to pick a favorite because all are excellent. Contemporary in feeling and quite pianistic. **ROSES AT DAWN,** by James Francis Cooke, 35c. This "song for piano" is graced by a warm, flowing melody, first carried by the right-hand thumb, the rest of the fingers being devoted to the off-beat chords. A short *recitativo* precedes the rising of the sun (full chords). An attractive recital item. Theodore Presser Co., Philadelphia, Pa.

LITTLE MASQUERADER, by Irene Rodgers, 35c. A graceful little two-page waltz, with a singing melody of single notes in the right hand. Charming. **MOONLIGHT,** by Hazel Cobb, 35c. A pedal study with the melody in the right hand and the broken chords divided between the hands. Large notes. Wider-spaced measures would have made for easier reading. **ANIMATED INTERVALS,** by Edvard Moritz, 75c. An excellent set of eight little "promenades" that take us through the various intervals. The original compositions, designed to develop sight-reading, are quite good and "modern" in feeling. The final one, Potpourri, combines all the intervals. Good stuff. **SING, PLAY AND COLOR BOOK,** by Clarence Gaskill, 25c. For every page-long song, there is a page-long drawing in black-and-white by Leone Mulholland. We imagine children will enjoy the drawings more than the rather trite words and music. Mills Music, Inc., N. Y.

LET'S SIGHT-READ AT THE PIANO, compiled and edited by Ida Elkan, 75c. Quite aside from the sight-reading angle (a poor title, incidentally) here is an extremely fine collection of Russian music, much of it contemporary, not too hard and all good. Many of the composers are unfamiliar but these samples make one want to see more of their music. Also short pieces by Prokofiev, Shostakovich, Khatchaturian, etc. Several charming settings of exotic folk songs. Russian-American Music Publishers, N. Y.

Piano Duets

SONATINA IN C MAJOR, by Mozart. $1. This is another in the excellent series of Selective Piano Duets, drawn from various favorite piano works, arranged by Ralph Berkowitz. Elkan-Vogel Co., Inc., Philadelphia.

POLONAISE, by Chopin. 69c. This is "the" Polonaise, in an arrangement of moderate difficulty by Felix Guenther, lowered a half-tone to G. Effective. Keyboard Publishing Co., New Haven, Conn.

Song

I BRING YOU ROSES, by May F. Lawrence. 50c. A ballad, with three verses and the same refrain, the melody of the latter being quite appealing. The rather banal words are by Marian Phelps. Oliver Ditson Co., Philadelphia.

For Trumpet or Cornet

FORTY PROGRESSIVE ETUDES, by Sigmund Hering. $1.25. Running 42 pages, this volume of studies is designed as preparatory material to the same author's Thirty-Two Etudes. They are planned to supplement the usual trumpet method and provide excellent material for the serious student. The author has been with Philadelphia Orchestra since 1925. Carl Fischer, Inc., N. Y.

Theory Book

HOW TO READ MUSIC, by Maxwell Kanzell. Boasting warm endorsements by such men as Dr. Dykema, Carleton Sprague Smith, the late George Gershwin, Erno Rapee and Albert Stoessel, this spirally-bound, 76-page volume should prove an admirable aid to the student, with or without teacher, who wishes to read a voice line with the ease of words. Striving for simplicity, comprehension, and disregarding many long-held theories, the author has compiled a valuable primer that covers its field well. Sole distributors and selling agents, Carl Fischer, Inc., N. Y.

REHEARSING FOR DEBUT

this summer as the first Negro soprano ever starred by Mexico City's Opera Nacional, Ellabelle Davis runs through the role of Aida with Armando Agnini, stage director of the Opera Nacional and of the San Francisco Opera Company. (Photo, Robert M. Lewis.)

NATIONAL GUILD of PIANO TEACHERS

July Announcement

July is the time to take a course, combined with a vacation. In all parts of the country unparalleled opportunities are before you. Almost all the Guild Faculty Members are giving courses.

While June Auditions are fresh in your mind, classify each pupil according to the Syllabus and start to select new music. Publishers announcements in the Guild Yearbook will help you.

In July, go over recent issues of your Musical Courier—in the spring rush you might have missed something important.

And here's a secret: July is a wonderful month to practice!

For information address
Irl Allison, pres., Box 1113, Austin 6, Texas.

EDITH SEWELL — SOPRANO — OPERA — CONCERT — ORATORIO — RADIO — Suite 701, 119 W. 57th St., N. Y. C.

MORLEY EVANS BARITONE

KORST — VOICE TRAINING AND COACHING — Opera, Lieder and Balancing of Radio Voices. *Present and former pupils:* Alpar, Baümer, Eggerth, Harvey, Lubow, Mangurian, Brenda Miller, Tana Abu, Horne, Snow, Stewart. 50 West 67th St., N. Y. C. TRafalgar 4-3754

EDGAR MILTON COOKE *Teacher of Singing* — COMPLETE TRAINING FOR YOUNG SINGERS — VOCAL HELP AND COACHING FOR PROFESSIONALS — 140 W. 57th St., New York 19 — VICTOR ANDOGA, Stage Department. — Circle 7-3051

HELEN **CHASE** VOICE — TEACHER OF OUTSTANDING ARTISTS — CONCERT — OPERA — RADIO — 318 W. 84 ST., N. Y. TRafalgar 7-9192

ROSATI — The ONLY VOCAL TEACHER of BENIAMINO GIGLI — Teacher of Lauri-Volpi, James Melton, Franci, Tentoni, Kaskas, Trigglani, etc. 205 W. 57th St., N. Y. C. COlumbus 5-0393

HERBERT JANSSEN — IS AVAILABLE AS TEACHER FOR A LIMITED NUMBER OF TALENTED PUPILS — *Leading Baritone, Metropolitan Opera Association* — Hotel Ansonia, 73rd St. & B'way New York 23, N. Y. SUsquehanna 7-3300

SAMUEL **MARGOLIS** — Only Voice Teacher of ROBERT MERRILL — Sensational Young Baritone of Metropolitan Opera and other famous singers — 152 W. 57th St., N. Y. C. Columbus 5-9155

ALFREDO **MARTINO** — VOCAL TEACHER — Author of Book "TODAY'S SINGING" — Obtainable upon request — 260 West End Ave., N. Y. 23

JAMES **MORRISON** — BASS-BARITONE — TEACHER OF VOICE — Perfect Vocal Technique and Artistic Interpretation — Studio 403, Carnegie Hall, New York 19, N. Y. Cl. 6-9891

JUILLIARD SCHOOL OF MUSIC
WILLIAM SCHUMAN, President
Training for professional musicians in all fields
Catalog on request
120 Claremont Avenue — Room 439 — New York 27, N. Y.

ANNE ROSELLE — LEADING AMERICAN SOPRANO — of the world's most famous opera houses, Vienna, Budapest, Dresden, Milan, La Scala, London, Covent Garden, Paris Grand Opera. FORMERLY METROPOLITAN OPERA, N. Y. Miss Roselle is now giving vocal lessons for beginners and advanced students in her studio, 42 Riverside Drive, New York. Appointment for audition may be arranged by calling TRAFALGAR 7-7182.

NEW PUBLICATIONS

As a service to composers the Musical Courier, last month, published a list of regular contests and awards, giving as much information as possible regarding the conditions of each one. Let us stress again that the list was not complete. First of all, it was designed to deal only with regularly-scheduled contests. (Special contests previously have been announced as soon as details were received.) Secondly, particulars about certain regularly-scheduled contests were not available at the time of writing. However, more information about several of those have been received and are listed below.

The third annual competition for the Ernest Bloch Award has been announced by the United Temple Chorus of Long Island. Open to musicians throughout the world, a prize of $150, publication by Carl Fischer, Inc., and a performance by the chorus will be awarded for a composition based on a text from the Old Testament and suitable for women's chorus. For further information write to United Temple Chorus, Box 736, Woodmere, N. Y.

The Hargail Music Press has established a semi-annual composition prize of $25 for the best work written by a student of the High School of Music and Art. Manus Sasonkin won the first award for his violin and piano sonata. . . . Other recent winners of competitions were Ursula Lewis (National Federation of Music Clubs), and Granville English (Composers Press). The first was for an orchestral work and the latter for a song, Wings of a Dove. . . . This year's selections by the Society for Publication of American Music were Norman Lockwood's String Quartet in D minor and Lehman Engel's cello sonata.

Gian-Carlo Menotti flew to Italy to confer with his publishers, Ricordi & Co., about having his works presented in Italy. . . . G. Schirmer is the sole distributor of the Metronoma, the new electronic tempo indicator. . . . Jacques de Menasce's Second Piano Concerto which was performed on CBS recently was first performed in Switzerland (1940), by the Orchestre de la Suisse Romande, with the composer at the piano.

Although completed by Shostakovich last December, his 9th Symphony has just been received on microfilm by Leeds Music and Dr. Koussevitsky will perform the Western Hemisphere premiere on July 25 at Tanglewood.

For Wood Winds

WOODY SCHERZO, Op. 33, No. 3, by Rudolph Ganz. Mills Music, Inc., N. Y. Score $1, extra parts 35c each, complete $3.

Ganz has composed this especially for the woodwind section. The scoring is for piccolo, 2 flutes, 2 oboes, English horn, E flat clarinet, 2 B flat clarinets, bass clarinet in B flat, 2 bassoons and a contra bassoon. The music is contrapuntal in nature, with a jolly, fast moving principal theme. The composer has arranged for substitutions in case certain instruments are missing.

Violin Concerto

CONCERTO FOR HOT FIDDLE, by Paul Nero Carl Fischer, Inc., N. Y. Score for violin and piano $2.50, orchestral score and parts available on rental.

This concerto is a blend of the romantic violin concerto *à la* Vieuxtemps and modern jazz. The solo part is rhythmically difficult and there are the usual harmonics and double-stopping. There are three movements, the second of which is a slow boogie-woogie, and the last is marked "In the groove but fast." Although highly derivative the work has some engaging features, and Nero reveals a certain amount of melodic talent.

For Piano Solo

TOCCATA, and PRELUDE IN E MINOR, by Frederick Jacobi. Axelrod Music Publications, Inc., Providence, R. I. 60c each.

Both pieces together compose Jacobi's Prelude and Toccata; they have been issued separately, since one can be played without the other. Both are dissonant. The Prelude is marked "Gently, tenderly," and is a flowing work. The Toccata is syncopated—without any hint of jazz influence, however—and is a rapid, percussive, effectively-written piece.

Song

REVELATION, text and music by J-I Yaysnoff. G. Winthrop & Co., New York. 60c.

A simple, heart-felt song in which the singer tells of one in a lonely night striking a match, whereupon "A brightness pierced the solemn gloom." The second stanza draws a parallel of another instance when "in the dark of utter grief I struggled long in unbelief," but a prayer revealed that "God was there." Suitable for an encore number, it is an *andante con espressione*, the melody clearly marked, and the range from E to G above staff.

DUST OF SNOW, by William T. Ames, verse by Robert Frost. Composers Press, Inc.. N. Y. 50c.

The poem is from Robert Frost's "New Hampshire," and is short enough to be quoted in full: "The way a crow Shook down on me, The dust of snow, From a hemlock tree, Has giv'n my heart a change of mood, And saved some part Of a day I had rued." The music is quietly atmospheric with some chromatic harmonies and ends with a long postlude for solo piano. The song is for medium voice. It is also available for violin or cello with piano.

TWO-PART SONG

SPRING, THE SWEET SPRING, by Bruce Montgomery, words by Thomas Nashe. Oxford University Press.

The author of the words was a great Elizabethan poet; the composer has not attempted to recreate that period, although there is a strong feeling of England in its slightly modal measures.

CANON

HUMOR IN VOCAL MUSIC—SIX CANONS AND A QUODLIBET IN 7 PARTS, ed. by Julius G. Herford. Hergail Music Press, N. Y. 25c.

This is Volume II in the Music Education Series and contains little canons by Beethoven, Kuhlau, and Mozart among others. The editor states that the collection is made in such a way that one learns about scales, intervals, and progressions while he is singing. It is dedicated to those who wish to sing and those who wish to learn.

SATB

THE SPIRIT OF MUSIC, by David Bennett. Available for band or piano acc. with optional flute. Carl Fischer, N. Y. 20c.

OH PROMISE ME, by Reginald De Koven, words by Clement Scott. Arranged by Michael Edwards with piano acc. Mills Music, Inc., N. Y. 15c.

WRESTLING JACOB, arr. by John W. Work. A Negro spiritual with piano acc. Theodore Presser Co., Philadelphia. 18c.

WHILE I LISTEN TO THY VOICE, by G. F. Broadhead, words by Edmund Waller. Piano acc. for rehearsal, to be sung *a cappella*. Oliver Ditson Co. 16c.

TILL WE MEET AGAIN, by Richard A. Whiting, words by Raymond B. Egan. Arr. by Douglas MacLean. Also available for SSA. Remick Music Corp., N. Y. 15c.

VICTORY BELLS, by Jane A. Flanders. Arr. with piano or organ acc. Bruce Humphries, Inc., Boston. 15c.

GIVE ME EYES TO SEE, by John Luby. To be sung with piano acc., this four-part song is in the semi-popular vein. Edwin H. Morris & Co., N. H. 15c.

SAB

THE RIFF SONG, by Sigmund Romberg, words by Harbach and O. Hammerstein 2nd; arr. by Douglas MacLean. From the Desert Song, this piece has a simple piano acc. WANTING YOU, by Romberg, words by O. Hammerstein II; arr. by Douglas MacLean. This waltz from New Moon has a slightly more elaborate piano acc. I'LL SEE YOU AGAIN, by Noel Coward; arr. by Douglas MacLean. This arrangement is less conventional than the two show tunes mentioned above. Harms, Inc., N. Y. 16c each.

SSA

O LOVELY NIGHT, arr. by Herbert Stavely Sammond. This is the music of Rachmaninoff's piano solo, Romance, with text by the arranger. Composers Press, Inc., N. Y. 20c.

THE FROG IN THE SPRING, by John Jacob Niles. An adaptation of an old Kentucky folk song to be sung *a cappella*. FOG, by W. Gifford Nash; words from Carl Sandburg's "Chicago Poems". This, too, is sung *a cappella*, the mood is implied by the title and the setting is in the modern idiom. G. Schirmer, Inc., N. Y. 16c and 18c, respectively.

SSAA

LULLABY, by Miklos Rozsa, words by Max T. Krone. SENTENCES FROM WHITMAN, by John Klein. Taken from Walt Whitman's "By the Roadside", Mr. Klein has devised six sections called The Runner, Beautiful Women, Mother and Babe, Thought, To Old Age, and Offerings. Associated Music Publishers, N. Y. 15c.

THREE BLIND MICE, arr. by Walter Aschenbrenner. An effective setting to be sung *a cappella*. M. Witmark & Sons, N. Y. 16c.

TTBB

FREEDOM, by A. Borodin, arr. by Howard D. McKinney. The arranger also furnished the words for this stirring marchlike piece. Performance time is 2 minutes. E. Fischer & Bro., N. Y. 15c.

JOSHUAY FIT DE BATTLE OB JERICHO, arr. by George Schakley. YOU SHALL BE FREE, arr. by William J. Reddick. The first of these is a spiritual while the second is based on an old Negro melody from the John R. Page collection. Theodore Presser and Oliver Ditson, Philadelphia. 18c and 16c respectively.

THEY REAP AS THEY SOW, words and music by Arthur Van Rensselaer Thompson. G. Schirmer, Inc., N. Y. 15c.

MAD DOGS AND ENGLISHMEN, by Noel Coward; arr. by William Stickles. Harms, Inc., N. Y. 20c.

JUST OUT!

The eagerly-awaited new collection of favorites selected and edited by the celebrated opera and recital singer.

maggie teyte

ALBUM OF FRENCH SONG

Lully, *Au Clair de la Lune*; **Monsigny,** *Il regardait mon bouquet, from "Le Roi et le Fermier"*; **Grétry,** *Vous étiez ce que vous n'êtes plus, from "Le Tableau parlant"*; **Gluck,** *Non! ce n'est pas un sacrifice, Recitative and Air from "Alceste"*; **Berlioz,** *Absence*; **Offenbach,** *Tu n'est pas beau, from "La Perichole"*; **Bizet,** *Chanson d'Avril*; **Fauré,** *Ici-bas, Lydia, Dans les Ruines d'une Abbaye*; **Duparc,** *Chanson Triste, Phidylé*; **Debussy,** *La Chevelure, Chevaux de Bois, De Fleurs, La Flûte de Pan*; **Ravel,** *D'Anne jouant de l'espinette, D'Anne qui me jecta de la neige*; **Hahn,** *Offrande.*

$2.00

ORDER YOUR COPY TODAY

G. SCHIRMER

NEW YORK 17 *3 East 43rd St.*
CLEVELAND 14 *43 The Arcade*
LOS ANGELES 55 *700 West 7th St.*

Richard Addinsell's

WARSAW CONCERTO

Complete Piano Solo $1.00
THEME Piano Solo ..... .60

THEME

Published for Orchestra
Arranged by the Composer

Small Orch.	$1.50	Symphonic Orch.	$2.50
Full Orch.	2.00	Extra Parts	.20

BALLADS

you will want to include in your programs

BECAUSE (Eng. & Fr.) By Guy D'Hardelot	A♭ - B♭ - C	.50
BIRD SONGS AT EVENTIDE By Eric Coates	G - B♭	.50
THE BLIND PLOUGHMAN By Robert Coningsby Clarke	C - D - F	.60
THE HOUSE I LIVE IN By Earl Robinson	D	.50
THE MARKET By Molly Carew	F - G	.50
O DRY THOSE TEARS By Teresa Del Riego	E - F - G - A	.60

CHAPPELL & CO., INC. RKO Building, Rockefeller Center New York 20, N. Y.

PATRICIA TRAVERS

Violinist

featured during the past season

LARGHETTO, Handel-Brown .50

ON WINGS OF SONG, Mendelssohn-Achron ..... .75

FIGARO, Rossini-Castelnuovo Tedesco 1.50

(Edited by Jascha Heifetz)

Published by

CARL FISCHER, INC.

Cooper Square, New York 3, N. Y.
119 West 57 Street, New York 19
CI. 7-2965

BERNICE FROST SAYS . . .

SIGHT READING

What is the best way to teach sight reading? Should this be presented in the same manner to beginners and to those who have studied for several years? Does the presentation differ with younger and older pupils? What can be done with pupils—the younger ones especially—who memorize too quickly and do not learn to read well?

The above questions, from different teachers, should renew the efforts of every teacher to improve the sight reading ability of each pupil.

Good sight reading should be the result of the pupil's very first training and, if this has been done properly, should develop in the same way as the pupil's pianistic skill. The way notation has been first presented is generally the way the pupil will approach his sight reading. If notation was taught by single notes on lines and spaces, as such, sight reading would be a slow and perhaps an impossible accomplishment.

The beginner today, regardless of age, usually learns to read at the first few lessons through short phrases, instead of single note recognition. The combination of ear, eye and touch, from the first playing, makes sight reading an effortless accomplishment.

What are the beginning lessons if not "sight reading lessons"? If sight reading is not the result of these lessons, then they have been presented incorrectly.

•

The pupil's first impression must be that notes are merely symbols for music—making music is the first thought. The important point is for the pupil immediately to become aware of note direction—that is, whether the notes go up or down; whether they go stepwise or skip.

With this eye-recognition comes the correlation of hearing and feeling (on the keyboard) of diatonic melodies and the various intervals. Notation cannot be properly presented without the combination of eye-ear and touch responses and this can result only in easy and musical sight reading.

Some teachers prefer to supplement the beginning lessons with written work—that is, the writing of notes and names of notes. If this is done through a melodic idea, or creative work, and is directly connected with the playing of this written work at the piano, it can have a fine musical purpose.

Others feel it is not important for pupils necessarily to know the letter names of notes as such. Some of this viewpoint is acceptable, but if for no other reason than the theoretical side, it would seem wiser to continue the use of letter names.

One has only to listen to a singing group sight read, in unison or four parts, with a neutral syllable or words, to realize the advantages of reading by direction from the very beginning.

•

Through participation in judging contests, conducting examinations and holding auditions for piano students, this writer has found that the average student should do better sight reading. Pupils read fairly well but cannot find what they are reading quickly enough on the keyboard.

Since the eye response is so much quicker than the hand response, the latter must be doubly stressed. Impress pupils with the importance of a "feeling for the keyboard." Begin with diatonic and interval feel under the hand span; progress to feeling the same positions in various octaves above and below, and then train for the larger skips outside of the hand span. All this should be done as much as possible without looking at the keyboard. Without keyboard facility there cannot be satisfactory sight reading.

•

The younger pupils who memorize so quickly should sight read short solos and duets at each lesson. The pupils who, after several years of study, do not read well should devote much time to the reading of very easy music, "thinking" directions of notes, acquiring keyboard feel, and should definitely not look at their hands while reading.

Let us all renew our efforts to produce better sight readers among our pupils. Let us all realize anew that the foundation of good sight reading lies in the proper presentation of the beginning piano lessons.

•

Solos for Octave Study

Will you list a few solos of rather advanced grade for use in the study of octaves and octave chord work? L. G.

The following solos should be useful—A Rose Breaks into Bloom by Brahms-Bauer; Rest Here in Peace by Bach-Dawson; Sarabande by Palmgren and Mountain Tune by Keeney.

Two-Part Inventions

A pupil of mine who has the technic to play the Bach Two-Part Inventions is unable to play more than two of these in succession. Her playing becomes uneven in tempo and lacks clarity. Can you suggest a remedy for this or the possible cause for it? G. J. C.

Your pupil may really not be technically ready for the Inventions, or in all probability she is not sufficiently relaxed. Do not have her play more than one Invention at a time and have her practice these slowly, with firm fingertip but very relaxed arm. She should also play them softly, very legato, with plenty of wrist rotation.

New Sonatas and Sonatinas

Do you not think it is good to give advanced pupils Sonatas and Sonatinas by modern composers instead of using only the Sonatas of Haydn, Beethoven, Mozart, etc.? Will you name a few that you especially like? A. A.

It might be interesting to your pupils to study some of the newer sonatas, but they should also continue with those of Haydn, Beethoven, etc. One cannot say that they like some of these modern works more than others. The following are interesting and are for advanced students: Sonatina No. 2, by De Menasce; Sonatina by Goldman; Four Sonatas by Thomson (published separately); and three sonatas by Persichetti, also published separately.

RUDOLF FIRKUSNY and Ala Askinasy looking over the Pyramids near Mexico City during his recent visit there. In addition to his three piano concerts in Mexico City, Mr. Firkusny played in Guatemala, San Salvador, twice in Panama, Cartagena, Caracas, Curacao in Dutch West Indies, the Dominican Republic, Puerto Rico and Cuba. This tour was followed by many concerts in Canada.

"Warmly Recommended"

FOR WEDDINGS, PUBLIC OCCASIONS:

PURCELL—*Ceremonial Music*
for organ with optional trumpets
ed. E. Power Biggs complete $3.00

NEW ORCHESTRA REPERTOIRE:

HAYDN—*Notturno VI*
for flute, oboe, 2 horns, and strings
ed. Edvard Fendler score $2.75

CLERAMBAULT—*Symphonia Quartet*
for strings, ed. Fendler score $1.00

ORIGINAL DUETS:

LECLAIR—*Six Duets for Two Violins*
ed. Sydney Beck Vol. I, Nos. 1-3—$2.50

COUPERIN—*Suite I*
4 eds.: violins, recorders, violas, cellos
ed. Sydney Beck each $.75

MUSIC PRESS — 130 W. 56 St., New York 19

Engaging Songs for Medium Voice
by LESTER L. SARGENT
ROSES OF SPRINGTIME
APPLE BLOSSOM TIME
CHRISTMAS ANGELS
Each 50c
with violin obbligato
FESTIVAL MUSIC COMPANY
1115 K Street, N. W., Washington, D. C.

CATALOGS
OF ALL MUSIC PUBLISHERS
may be secured by addressing MUSICAL COURIER, 119 W. 57th St., N. Y. 19, N. Y.

PAUL HINDEMITH
SING ON THERE IN THE SWAMP
for high or medium voice and piano 60c
This lovely song is the outstanding contralto solo in Hindemith's great new oratorio, WHEN LILACS LAST IN THE DOORYARD BLOOM'D, sung by Mona Paulee in the world premiere of the work, May 14, 1946, with the Collegiate Chorale, Robert Shaw conducting.
FOR THE FINEST IN MUSIC ASK FOR OUR CATALOGS
ASSOCIATED MUSIC PUBLISHERS, INC.
25 WEST 45th STREET • NEW YORK

THEODORE PRESSER CO.
Recently Published
Singing Children of the Church
For Junior Choirs
(Unison and Two-Part)
By Rob Roy Peery
A "must" item, comprising nineteen original and arranged numbers for unison and two-part choirs. The voices are used advantageously throughout, and a special feature is the inclusion of anthems for *Lent, Palm Sunday, Easter,* and *Christmas,* along with those for general use the year round.
Price, 60 cents
THEODORE PRESSER CO. 1712 CHESTNUT ST., PHILADELPHIA 1, PA.

An American Anthology of Old-World Ballads
A necessary book for those who teach American music or are interested in its historical background. Well printed and popularly priced, it should be in the library of everyone who loves the "old, forgotten, far-off things, and battles long ago."
Price $1.50
J. FISCHER & BRO., 119 West 40th St., New York 18, N. Y.

A NEW BOOK BY
MARGARET ELLEN MacCONACHIE
B.M., M.Music
"STUDIO TALKS OR SHORT LECTURES ON THE SIMPLICITY OF THE ARTISTIC SINGING VOICE"
Price $2.00
Address: M. E. MacConachie, P.O. Box 944, Brownsville, Texas

PICKUP CHATTER

By Harold C. Schonberg

During the summer months, the Musical Courier goes to press before most records are received. As a result, the next issue will carry reviews of the Victor and Columbia July lists. We have received, however, the first four albums of the newly formed Vox Co., as well as new releases by Disc and Hargail.

One of the best features of the Brandenburg Concerto set is the violin playing of Richard Burgin and the excellent flute performances by Georges Laurent and George Masden (in the fourth concerto). The Busch Chamber Players have recorded all of the concertos for Columbia, but Victor has long been without a recording of them. Koussevitzky has been well recorded and the balance is good. Like most conductors he interpolates Christ Lag in Todesbanden as the second movement of the Third concerto. As always, the playing is super-elegant and super-polished; almost too inhumanly perfect for comfort.

The Disc Co. (an exasperating name, when listing records), provides a very well played—and recorded—version of the Prokofieff Overture, which marks its first appearance on records. The music lasts about nine minutes and is an enjoyable splash of color, well worth investigation. Richard Dyer-Bennett's album is particularly noteworthy for its first side, a song called Venezuela. The others follow the established pattern of folk ballads (a "love song," in folk terminology, is a secular folk ballad, as contrasted to ecclesiastical). A mechanical defect is present on the Brigg Fair side; the surfaces emit a peculiar rasping sound throughout. Bennett's diction is perfect. His accompaniments on the guitar are in good taste, though not really authentic, and he sings some of the lovely music with flexibility.

On the whole, the Vox sets were disappointing. The recording is generally inferior, and the choice of repertoire seems to be hackneyed. The Salzburg Serenades in set 161 are exceptions; they never have been recorded in this country, the music is delicious and is competently performed by Fendler. Gimpel seems miscast as a Chopin player in set 604, and the triteness of the selections in his Rachmaninoff album will not endear it to anyone who is in the least familiar with the music. As for the story about Mozart, narrated by Jose Ferrer, it has been designed for children, with snatches of various pieces by the master and a romanticized account of a few high points in his life.

Another set for children is Hargail's release of the Milhaud songs. Nominally for children, that is; adults undoubtedly will get more out of them. There is a sophisticated sheen despite the purposely naive quality, and a strongly Gallic feeling in the intellectualized melodic line. The recording is adequate, with high surfaces and the placement sounding a bit in the background. Verna Osborne, singing in French, is a competent artist and obviously feels the music. Notes to the set give the poems in French and an English translation of sorts.

Bauer's Second Disc

For his second disc after many years away from records, Bauer does not receive much better treatment from the recording engineers. The surfaces are bad, with many clicks, the piano tone sounds tinny, and much of the artist's delicate playing is wasted. But for sheer tonal magnificence, the Toscanini Stars and Stripes would be hard to beat. Here Victor has outdone itself, with as realistic an example of symphonic fidelity as is obtainable anywhere. As for the music, this will be the last word on both selections. Traubel is in good voice on the Lohengrin disc, and there is fine balance between the vocal and orchestral part.

The selections in the Robeson album all are quite familiar, and the great bass sings them nobly, enhancing the quality of a weak piece like Balm in Gilead with his resonant, colorful voice. Paul Brown, his accompanist, chimes along in two selections without ceasing his dependable piano accompaniments.

RECENT DISC RELEASES

ORCHESTRAL

BACH: Brandenburg Concertos Nos. 3 and 4; Prelude in E (arr. Pick-Mangiagalli); Boston Orch., dir. Koussevitzky. Victor M-DM-1050, 4 discs, $4.85.

MOZART: Concertante and Rondo from Serenade in D, K. 320; Serenata Notturna in D, K. 239; Vox Chamber Orch. dir. Edvard Fendler. Vox set 161, 4 10-inch discs, $4.85.

RODGERS: Carousel Waltz; Pittsburgh Orch., dir. Reiner. Col. 12322-D, $1.

SOUSA: Semper Fidelis; LEHAR: Gold and Silver Waltz; Sigmund Romberg and his Orch. Victor 11-9221, $1.

STRAUSS: Tritsch-Tratsch Polka; SOUSA: Stars and Stripes Forever; NBC Orch., dir. Toscanini. Victor 11-9188, $1.

INSTRUMENTAL

CHOPIN: Nocturne in E flat, Op. 9, No. 2; Waltz in C sharp min., Fantasie Impromptu; Polonaise in A flat; Mazurka in B flat, Op. 7, No. 1; Etude in C min., Op. 10, No. 12; Jakob Gimpel (piano). Vox set 604, 4 10-inch discs, $3.75.

GRIEG: Berceuse, Op. 38, No. 1; Album Leaf in A; Harold Bauer (piano). Victor 10-inch 10-1217, 75c.

PROKOFIEFF: Sextet, Op. 34 (Overture on Hebrew Themes); William Nowinski and George Ockner (violins), Bernard Milofsky (viola), Milton Forstat (cello), David Weber (clarinet) and Vivian Rivkin (piano). Disc Co. 4020 (plastic), $2.20.

RACHMANINOFF: Excerpts from Second Concerto; Preludes in C sharp min., G min., G sharp min., and G maj.; Oriental Sketch; Themes from Rhapsody on a Theme by Paganini; Jakob Gimpel (piano). Vox set 608, 3 10-inch discs, $3.

VOCAL

LOVE SONGS: sung by Richard Dyer-Bennett. Disc Co. set 609, 3 10-inch discs, $3.15.

MILHAUD: Cinq Chansons, for children, set to poems by Charles Vildrac—The Four Little Lions, The Wretch, The Appie and the Snail, Poupette and Patata, and The Impatient Gardener; Verna Osborne (sop.), acc. Lucas Foss. Hargail set HN-650, 2 10-inch discs, $2.50.

MOZART: His Story and His Music; narrated by Jose Ferrer; dir. Max Goberman. Story by Joseph Machlis; prod. by Simon Rady. Vox set 251, 3 10-inch discs, $3.75.

SPIRITUALS: Go Down Moses; Balm in Gilead; By an' By; Sometimes I Feel Like a Motherless Child; John Henry; Water Boy; Nobody Knows the Trouble I've Seen; Joshua Fit de Battle of Jericho; Paul Robeson (bass-baritone), with piano and vocal acc. by Paul Brown. Columbia M-610, 4 10-inch discs, $3.75.

WAGNER: Elsa's Dream, from Lohengrin; Helen Traubel (sop.) and N. Y. Philharmonic Orch., dir. Rodzinski. Columbia 12321-D, $1.

I See That

Arturo di Filippi, tenor, sang in Salina, Kansas, under the auspices of the Senior class of Kansas Wesleyan University in honor of its 60th anniversary and retirement of the president, Dr. E. K. Morrow.

Courses in radio, theatre, music and dance are offered this summer by the Technical and Professional Veterans Program of the American Theatre Wing. Registration begins the first of July for an eight-week course opening July 8.

Russell Kingman, cellist of the American String Quartet, received the honorary degree of Doctor of Letters from Upsala College at their Commencement exercises on June 8.

Lawrence Tibbett, baritone, and Robert Lawrence, conductor, who have been appearing in opera and concert in Italy, sponsored a benefit program to open a fund designed to rebuild the Florence Festival Theatre, destroyed by bombs.

The engagement is announced of Alix Williamson to Joseph A. Lippman. Miss Williamson has headed her own publicity and public relations firm since 1938 and served as press representative for Helen Traubel, Gladys Swarthout, Moriz Rosenthal, the Trapp Family Singers, the Robin Hood Dell concerts and the Philadelphia Opera. Mr. Lippman is an executive of NCAC.

The annual concert by the Choir of the Church of the Messiah and Incarnation, Brooklyn, under the direction of Edouard Nies-Berger, was held on June 5.

Astrid Varnay will sing Elizabeth in the Jubilee season of the Cincinnati Summer Opera, and then fly to Rio de Janeiro for opera performances.

Gyorgy Sandor played in Kingston, Jamaica, during his tour of the southern hemisphere.

Bruno Huhn's song Courage was performed by the Fordham University Glee Club (Frederic Joslyn, conductor) in Town Hall on May 30.

MAURICE ABRAVANEL
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

HERMAN ADLER
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

FRANZ ALLERS
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

LORENZO ALVARY
BASS-BARITONE
Metropolitan Opera — San Francisco Opera
CONCERT MANAGEMENT ARTHUR JUDSON, INC.

Bartlett & Robertson
"The Alpha and Omega of Two-Piano Teams"
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

Robert Casadesus
PIANIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

FRANCESCATTI
VIOLINIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

JOSEPH FUCHS
VIOLINIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

WALTER HENDL
CONDUCTOR — COMPOSER — PIANIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

JASCHA HORENSTEIN
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

EUGENE ISTOMIN
PIANIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y.C.

ARTHUR LeBLANC
VIOLINIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

William Primrose
VIOLIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Victor Records

Paul Stassevitch
CONDUCTOR — VIOLINIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

BACCALONI
Management, WILLIAM MORRIS AGENCY, Inc.
Personal Representative: Arnold Pisani,
119 West 57th St., New York 19, N. Y.

KURT BAUM
TENOR — METROPOLITAN OPERA
Management: JACK ADAMS & CO.
11 West 42nd Street New York 18, N. Y.

Robert BRERETON
PIANIST
Management: JACK ADAMS & CO.
11 West 42nd Street New York 18, N. Y.

Constantine CALLINICOS
CONDUCTOR — PIANIST — COMPOSER
Suite 701, 119 West 57th St., N. Y. C. 19

EUGENE CONLEY
TENOR
Exclusive Management: JACK ADAMS & CO.
11 West 42nd St., New York 18, N. Y.

LILY DJANEL
LEADING SOPRANO METROPOLITAN OPERA
Personal Representative: Michael de Pace,
1270 Sixth Avenue, New York 20, N. Y.

JACQUES DE MENASCE
COMPOSER — PIANIST
Concert Management Ray Halmans,
119 West 57th Street, New York 19, N. Y.

DANIEL DUNO
BARITONE — Mgt. DANIEL MUSICAL ASSN.
Personal Representative: William L. Stein, Inc.
113 West 57th St., New York 19, N. Y.

DR. D. C. DOUNIS
AUTHOR and
VIOLIN PEDAGOGUE
400 East 52nd St., New York 22, N. Y.

Eastman School of Music
OF THE UNIVERSITY OF ROCHESTER
Rochester, N. Y.

CLAUDIA FRANCK
DRAMATIC COACH
Prepares Artists for Stage and Screen
145 West 55th St., N. Y. C. CIrcle 7-6394

GALLI-CAMPI
AMERICAN COLORATURA SOPRANO
Direction JACK PETRILL
1775 Broadway, New York 19, N. Y.

PERCY GRAINGER
Pianist Manager: Antonia Morse
9 Cromwell Place White Plains, N. Y.

WILLIAM HACKER
PIANIST — CONDUCTOR
ARKANSAS ORCHESTRA PROJECTS — Fayetteville

JOHN HAUSSERMANN
AMERICAN COMPOSER
Management: WILLARD MATTHEWS
123 East 53rd St., New York 22, N. Y.

ROLAND HAYES
TENOR
Personal Representative: Demeter Zachareff
25 Huntington Ave., Boston 16, Mass.

ELVIRA HELAL
LYRIC-COLORATURA SOPRANO
CHICAGO OPERA COMPANY
Per. Rep.: Josephine Vila, 119 W. 57 St., N. Y.

RUTH KISCH-ARNDT
CONTRALTO — The Most Outstanding
Contemporary Lieder and Oratorio Singer
Suite 701, 119 West 57th St., New York 19, N. Y.

FRANK LA FORGE ERNESTO BERUMEN
VOICE PIANO
1100 Park Ave., N. Y. 28 ATwater 9-7470

Lucille MANNERS
SOPRANO
Management: WILLIAM MORRIS AGENCY, INC.
113 West 57th St., New York 19, N. Y.

MARTINELLI
METROPOLITAN OPERA
Personal Representative: Michael de Pace.
1270 Sixth Avenue, New York City.

FLORENCE MERCUR
CONCERT PIANIST
Personal Representative: PAUL BURTON
246 Fifth Ave., New York 1, N. Y.

Opera for America
INC.
REGINALD S. TONRY, Representative
59 West 52nd St., New York 19, N. Y.

VIRGINIA PEMBERTON
SOPRANO
CHICAGO OPERA CO. — BOSTON GRAND OPERA CO.
20 East Cedar St., Chicago, Illinois

ANGELO PILOTTO
Leading Baritone Cincinnati Summer Opera Co.
CONCERT — OPERA — RADIO
Suite 701, 119 W. 57th St., New York 19, N. Y.

MAX POLLIKOFF
VIOLINIST
Management: WILLIAM L. STEIN
113 West 57th Street, New York 19, N. Y.

MURIEL RAHN
DRAMATIC SOPRANO
Management: DICK CAMPBELL
80 East 121st St., (Apt. 1C) New York 35, N.Y.

George Perkins RAYMOND
TENOR
Exclusive Management: ANNIE FRIEDBERG
251 West 57th Street, New York

ERIC ROWTON
DRAMATIC TENOR
Opera Management J. H. MEYER
119 West 57th St., New York 19, N. Y.

NINO RUISI
BASSO
Available for Oratorios and Concerts
Suite 701, 119 W. 57th St., New York 19, N. Y.

MAXIM SCHAPIRO
PIANIST
Management: BERNARD R. LA BERGE, INC.
119 West 57th Street, New York 19, N. Y.

ROBERT SHILTON
BARITONE
OPERA CONCERT RADIO
201 West 77th St., N. Y. 24, N. Y., TR. 4-2362

Sigma Alpha Iota
NATIONAL MUSIC FRATERNITY
Kathleen Davison *National President*
1009—25th Street, Des Moines 11, Iowa

PAUL A. SMITH
DRAMATIC NEGRO TENOR
Mgt.: MARGARET WALTERS PUBLIC RELATIONS, Inc.
1 East 57th St., New York 22, N. Y.

ELEANOR STEBER
SOPRANO—METROPOLITAN OPERA
Management: WILLIAM MORRIS AGENCY, Inc.
113 West 57th St., New York 19, N. Y.

ALEXANDER SVED
World Famous Baritone Concert — Radio
Metropolitan Opera Association
Suite 701, 119 West 57th Street,
New York 19, N. Y.

Gladys Swarthout
MEZZO-SOPRANO METROPOLITAN OPERA
NATIONAL CONCERT and ARTISTS CORP.
711 Fifth Ave., New York

Elizabeth TRAVIS
PIANIST
Concert Management HOWARD R. WILL
332 So. Michigan Ave., Chicago 4, Ill.

ADELAIDE VAN WEY
CONTRALTO
Per. Rep.: MURIEL FRANCIS & ASSOCIATES
745 Fifth Ave., New York 22, N. Y.

WITTGENSTEIN
Famous One-Armed Pianist
BOOSEY & HAWKES—BERNARD R. LA BERGE
119 West 57th St., New York 19, N. Y.

IN SCHOOLS AND STUDIOS

Hedwig Rosenthal Artist-Pupils Play

Hedwig Rosenthal presented artist-students in piano recital at Carnegie Chamber Music Hall on June 12. Douglas Johnson (who after three years in the army is preparing to resume his concert career) appeared in works of Bach-Busoni and Liszt. Charles Rosen, Hans Heidemann and Stella Halpern, all experienced concert artists, offered Schumann, Chopin, Debussy and Liszt numbers. Mme. Rosenthal took the orchestral part on the second piano for Miss Halpern in the Schumann concerto; for Lester Taylor in the first movement of Rachmaninoff's Concerto No. 3; and for Eddy Jones in the first movement of the Beethoven "Emperor" Concerto and Dora Perlman in the Liszt Concerto in E flat. Proving their versatility in solo pieces were Herman Arminski (in music of Chopin, Debussy, Rachmaninoff and Tschaikovsky) and the prodigy Neil Levinson, 12-year-old concert veteran, a recent soloist with the City Amateur Orchestra under Judge Leopold Prince, who played the first movement of the "Pathetique" Sonata of Beethoven. Although the program was over-long, all participants showed intelligent and sincere approach to their art, to the credit of their teacher, who, as the wife and concert partner of Moriz Rosenthal and as teacher of pupils of many lands, has won wide recognition.

H. W. L.

Maude Douglas Tweedy Pupils Appear

Activities of artist-pupils of Maude Douglas Tweedy have been extensive. Jeanne Palmer, soprano, sang in Die Walküre with the Metropolitan Opera at Boston and Chicago. Soloists in Schubert's Song of Miriam at the Temple Rodeph Sholom included Larra Browning, soprano, with Lyuba Synderovna, contralto. A joint recital was given by Mary Beth Hixon, soprano, with Grace Berry, pianist, at the Friends Academy, Locust Valley, N. Y. Susan Poconda, soprano, was soloist at the Early Birds Club at the Willard Hotel, Washington, D. C. Engagements for Doris Jacquin, soprano, included appearances as soloist at the First Presbyterian Church, Bloomfield, N. J., in Rossini's Stabat Mater, and in Astoria's Stabat Mater at the North Reform Church in Newark. Miss Jacquin is appearing in Rosalie at the Paper Mill Playhouse, Milburn, N. J.

Norman Jolliffe in Concert

Despite his active teaching schedule, Norman Jolliffe still fulfills concert engagements. Recent oratorio appearances for the baritone include the Creation, Allentown, Pa.; Messiah and Elijah at Easton, Pa.; choral works at Rahway and White Plains; the St. Matthew Passion at St. Bartholomew's and St. George's churches in New York; and Saint-Saens' Christmas Oratorio at All Angels' Church. He was heard in concert in Newark, Paterson, Rutherford, N. J.; and Bronxville and Mt. Vernon, N. Y.

Glenn Dillard Gunn Students Active

Artist-students of the Glenn Dillard Gunn Piano studios appeared during the late spring season in Washington. Virginia Dulaski, who previously studied at the Moscow Conservatory, gave a recital at the Phillips Gallery; Rieno Luoma played Chopin and Liszt at the National Gallery, and has been engaged for a fourth appearance at the Watergate concerts; and Macrae Cook was heard in recital at the National Gallery.

ALFRED ALCARO
presented his artist-students and the Alcaro Accordion Band in a Town Hall concert in May. Guest artists included Sergei Matusewitch, Joe Novotny and Alexander Matos, accordionists. Mr. Alcaro offers during July and August special courses in piano, violin and accordion for children, teen-agers and adults in classic and popular styles. (Photo by D'Arlene Studios.)

STUDIO NOTES

Pupils of Millicent Frances Kleckner who sang the Quartette from Gounod's Faust at Salvatore Avitabile's recent Grand Operatic Concerts were Cathleen Chambers, soprano; Veronica Cooney, contralto; William Stelling, tenor, and Adam Miller, bass. Mrs. Kleckner accompanied at the piano. This same group also sang for the Federation of Crippled and Disabled during June.

The Opera Workshop of Hunter College Playhouse gave a performance of opera scenes in the Playhouse of Hunter College on June 14, presenting students of the opera course of Dr. Fritz Stiedry, conductor, and Prof. Josef Turnau, stage director.

Mieczyslaw Munz will join the faculty of the Peabody Conservatory in Baltimore for 1946-47, as a non-resident teacher, commuting once a week from New York where he will continue his teaching throughout the summer and winter.

Lorraine Whalen, Canadian soprano, artist-pupil of Lillian Flickinger, gave a recital before the South Shore Music Club of Westport, Conn.

William Kapell, American pianist, will establish a scholarship providing free tuition for a chosen applicant between the ages of six and 12, for study with Dorothea Anderson La Follette, his former teacher. For complete details apply to the La Follette Studios, 31 W. 84th St., New York 24.

The 1946 spring concerts sponsored by the Composers Press, Inc., were given at the Haubiel Studios on May 25 (three programs) and 26 (two programs).

The Piano Teachers Congress held its regular monthly meeting on May 2 at Steinway Hall.

The piano competition of contemporary Pan American music at the Music School Settlement (Julius Rudel, musical director) was held on May 18. The competition was sponsored by Edward B. Marks, Music Publications. Winning pianists were Marilyn Glassman, first prize, $25; Rosalie Landres, second, $15; and Barbara Lepselter, third, $10. Judges were Noel Straus, Paolo Gallico, Erno Balogh, Elie Siegmeister and David LeVita.

Etts Pupils in Concert

Pupils of May L. Etts appeared at Carnegie Chamber Hall in classic and modern piano music. Solos and keyboard combinations of duos, quartets and sextets were played by students ranging from six or seven years to adults. Many were winners of honors in the New York Federation of Music Clubs Contests and holders of Gold Certificates from the New York Music Education League Auditions.

D. B.

STUDIO AXIOMS: By Carl M. Roeder
Series XII

THERE'S plenty of room at the top because there's plenty of room at the bottom. Good rootage is the only assurance of good fruitage.

• • •

Technique is not all-important. Not more sail, but more wind for your sail is often the great need.

• • •

The student's record is not determined by the number of hits he makes. The tone should be evoked, not provoked.

NATIONAL CONCERT & ARTISTS CORP.
CONCERT DIVISION
Marks Levine, Director
711 Fifth Ave., New York 22, N. Y.
Includes For Season 1946-1947

Columbus Boychoir
HERBERT HUFFMAN, Director

Ellabelle Davis
SOPRANO

Harry Davis
"A real gift for the keyboard"—*N. Y. Times*

Jean Dickenson
COLORATURA SOPRANO

Leon Fleisher
PIANIST

Winifred Heidt
CONTRALTO

Louis Kaufman
"TOP-NOTCH VIOLIN PLAYING"
—*N. Y. World-Telegram*

Anatole Kitain
PIANIST

Luboshutz & Nemenoff
"Perfection in Two Piano Playing"
—*Dr. Serge Koussevitsky*

Salzedo CONCERT ENSEMBLE
Carlos Salzedo Mimi Allen
Ruth Freeman Mary Hill Doolittle

Joseph Schuster
CELLIST

Szigeti

Thomas L. Thomas
BARITONE

Rosalyn Tureck
PIANIST

Uninsky
PIANIST

Jess Walters
BARITONE

BALTIMORE HAS BALLET PREMIERE

BALTIMORE, MD.—Sister Angelica, the central panel of Puccini's triptych of one-act operas, was given its local premiere by the opera company of the Peabody Conservatory. Presented in English and directed by Dr. Ernest Lert, head of the opera class, the performance was a highly creditable one to all concerned, quite aside from the pallid text and score. The all-girl cast was headed by Olive Harris in the title role. Shirley Wikler, as the Princess, also did well. LeRoy Evans conducted the small but effective orchestra and the performance of the 55-minute opera was preceded by a motet by Siegfried Karg-Elert. The single set was good and the entire production had the professional polish one expects from the experienced Dr. Lert.

Three nights later, the Peabody Conservatory Chorus, conducted by Ifor Jones, gave its 13th annual concert. The program was a varied one, opening with numerous excerpts from Handel's Messiah. The mixed chorus, numbering about 150, has never sung better and the large audience was warm, and justifiably so, in its enthusiasm. Some rarely heard works were presented, including the conductor's own As the Moon's Pale Image Trembles.

Thomas in Pinafore

Baltimore's own John Charles Thomas returned to his native heath for two highly successful performances as Sir Joseph Porter in H. M. S. Pinafore, this season's sole production by the Baltimore Civic Opera, of which Eugene Martinet is director. The Lyric was sold out for both performances. The star was supported by Elwood Gary, of the Metropolitan Opera, only recently released from the army; John W. Evans, A. Russell Slagle, Joann Mastracci, William Leach and others.A terpsichorean interlude was nicely done by Mary Kathryn Martinet and Ray Williams. Mr. Martinet conducted the sizeable orchestra.

Marie Roemaet-Rosanoff, cellist, accompanied by Cecil Gordon, continued the faculty recitals presented by members of the Peabody Conservatory's teaching staff, the series being concluded on the following week by Hanz J. Heinz, tenor, who gave this city its first hearing of four songs by Mahler: Der Schildwache Nachtlied, Des Antonius von Padua Fischpredigt, Ich bin der Welt abhanden gekommen and Lob des hohen Verstandes. His accompanist was Fritz Jahoda.

The Kroll Quartet was heard at the Peabody by arrangement of Reginald Stewart, director of that institution, with the Elizabeth Sprague Coolidge Foundation of Washington. The group played Frank Bridge's Quartet in G minor, Haydn's Quartet in D major, Op. 64, No. 5, and the Beethoven in F minor, Op. 95.

Ballet Premiere

Louis Cheslock's three-act ballet, Cinderella, was given its first performance anywhere by the Peabody Ballet before an audience that overflowed the Concert Hall. Mr. Cheslock's score revealed itself as tuneful, engaging and expertly scored for the augmented students orchestra that presented it under his conductorship. The choreography was by Bessie Evans, head of the dance department at the Peabody Preparatory Department, which sponsored the production.

The Department of Public Recreation gave its fourth annual Arts Recital, the presentation combining with considerable success the Dancers Guild, directed by Carol Lynn; the chorus, directed by A. Lee Jones; the orchestra, conducted by Conrad Gebelein; and the Stagecrafters, directed by Charles E. Palmer.

GUSTAV KLEMM.

LILLY WINDSOR,
lyric soprano, appeared recently as guest artist with the Wayne Symphony Orchestra in Pennsylvania. L. to r., standing, Frederick Kitzinger, Miss Windsor's accompanist; Mrs. W. J. Yerkes, chairman of the Wayne Music Association; Miss Windsor, and Leon Bly, conductor.

Alabama Music Clubs Meet

BIRMINGHAM, ALA.—The Alabama Federation of Music Clubs held its annual convention in Birmingham, notable as the first convention to be assembled since the outbreak of the World War II Myrtle Jones Steel, state chairman, presided at the meetings, and Mrs. J. A. Alexander, state president, at the annual banquet, on which occasion Ada Holding Miller, of Connecticut, national war service chairman, was the honored speaker. A feature of the convention was the folk music festival, and an intercollege choir festival held at the Municipal Auditorium, when 300 singers from eight colleges appeared under the direction of Dr. Irving Wolfe, Peabody Collge, Nashville, Tenn. Eunice Podis, National Federation Piano Award winner of last year, was presented in concert in the ballroom of the Tutwiler Hotel. New officers for the ensuing year were elected and installed. They are: Mrs. Philip V. Spier, Greenville, president; Mrs. Trotter Jones, Birmingham, first vice president; Mrs. James F. Alston, Tuscaloosa, second vice president; Mrs. W. S. Wolsey, Selma, third vice president; Mrs. Sam Wiesel, Tuscaloosa, treasurer; Clara Hayden, Birmingham, recording secretary; Mrs. Ulric Gilbert, Montgomery, corresponding secretary; Mrs. W. R. Norton, Florence, historian; Mrs. M. M. Paschall, Uniontown, auditor; Louise May, Tuscumbia, editor; Glenn Nicjols, Birmingham, parliamentarian.

Birmingham Music Club Elects

Newly elected officers of the Birmingham Music Club for the 1946-47 season are: president, Mrs. E. D. LeMay; first vice president, Mrs. Lee Bradley; second vice president, Mrs. Burr Nabors; third vice president, Mrs. George C. Harris; treasurer, Laura J. Davids; recording secretary, Katherine Kilgore; corresponding secretary, Mrs. Aubry Miree; historian, Mrs. Leonerd T. Beecher.

Carroll Stinson, pianist, and Carl Stapleton, baritone, audition winners in the Birmingham Music Club's 1946 contest, were presented in recital at the Birmingham Conservatory of Music.

ALICE GRAHAM.

MILLI ADOLI,
soprano, sang Marguerite in Faust on June 2 with the Mascagni Opera. She has also appeared as Violetta in Traviata, Micaela in Carmen and Nedda in Pagliacci.

DANNY SCHOLL,
one of the principals in the current Broadway hit, Call Me Mister. He has appeared previously in Earl Carroll's Vanities and in Winged Victory. Mr. Scholl is a student of Robert Powell at the Cincinnati Conservatory of Music. (Photo by Maurice Seymour.)

OPPORTUNITIES

FOR SALE—OLD VIOLIN made by John Betts of London. Good condition. Write to "G.R.V." care Musical Courier, 119 West 57th Street, New York 19, N. Y.

Established in 1880

MUSICAL COURIER

A colorful panorama of the world's music in text and picture. Activities of musicians everywhere, vivid reports of events in the chief music centers of the Americas, post-war Europe and elsewhere, are regularly featured.

25 cents per copy at the newsstands

MUSICAL COURIER, 119 West 57th St.
New York 19, N. Y.

For enclosed $3.00 send the MUSICAL COURIER for one year (20 issues).

Name .....

Address .....

City .....

Canada, $4.00 Foreign, $4.50

LILA LA MOTTE
DRAMATIC ARTIST
1404 Kimball Bldg., Chicago 4, Ill.—Harrison 1349

LILLIAN CHOOKASIAN
CONTRALTO
CONCERT—ORATORIO—RADIO
5704 N. Kedvale Chicago, Ill.

WILLIAM MILLER
TENOR
Studio 625 Fine Arts Bldg., Chicago 5, Ill.
Phone Webster 3456

VIRGINIA PARKER
SOPRANO
6204 Dorchester Ave. Chicago 37, Ill.
Phone Midway 5389

REINHOLD SCHMIDT
BASS-BARITONE
317 N. Garfield Avenue, Hinsdale, Ill.

EUNICE STEEN LAMONT
SOPRANO, CHICAGO OPERA CO.
Studios: 635 Lyon & Healy Bldg., Chicago 4, Ill.

LOLA FLETCHER
"A singer who teaches singing"
Opera Concert Oratorio
416 Fine Arts Building, Chicago, Ill.

PHILADELPHIA CONSERVATORY OF MUSIC
216 South 20th Street
MARIA EZERMAN DRAKE
Managing Director
Courses leading to Degrees
Faculty headed by
OLGA SAMAROFF, Mus.D.

ALICE SIROONI
PIANIST TEACHER
710 Steinway Hall, New York 19. COlumbus 5-3047

HARRIOT EUDORA BARROWS
TEACHER OF SINGING
612-615 Steinway Hall, 113 West 57th St., N. Y. C.
Circle 7-5079

PASCARELLA
ENZO, Violinist CESARE, Cellist
Concert—Recital—Instruction
Suite 705, 119 W. 57th St., New York 19, N. Y.

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
900 Fine Arts Bldg., Chicago, Ill.

LUCILE KELLOGG
VOCAL AUTHORITY
Classic and Popular
Studio: 140 W. 69th St., New York 23 EN. 2-4580

MACBURNEY STUDIOS
VOICE INTERPRETATION STAGE
600 Fine Arts Bldg., Chicago, Ill. Web. 3551

HELENA LEWYN
CONCERT PIANIST — TEACHER
6683 Sunset Blvd., Hollywood 28, Calif.
Phone HE-9053

ROBERT MILLS
TEACHER OF SINGING
". . . *Solid technical foundation.*"
809 Carnegie Hall, N. Y. C. 19 CO. 5-1878

BERNARD KIRSHBAUM
TEACHER OF PIANO
Courses for Camp Music Counsellors at Steinway Hall
99-35 64th Road, Forest Hills, N. Y. HA 3-4833

RUTH HEIZER
MEZZO-SOPRANO
VOCAL COACH
Kimball Building, Chicago, Ill.

RUDOLPH REUTER
PIANIST
Grace Pratt, representative
500 Kimball Hall, Chicago, Illinois

DELTA OMICRON
NATIONAL MUSIC SORORITY
Esther Cox Boberg, *National President*
1628 Abingdon Drive, Alexandria, Va.

RICHARD CZERWONKY
VIOLINIST-CONDUCTOR
De Paul U. School of Music Cont. 8194
64 East Lake St., Chicago, Ill.

ERMA ROUNDS
VOICE — PIANO
Director: Opera Repertoire Guild
601 Fine Arts Bldg. Chicago 5 Tel. HAR. 1296

HANS BRUCK
CONDUCTOR—COACH
Coach of Baum, Janssen, Singher, and other artists
Call CO. 5-3128 between 9:30 and 10:30 A.M.

ADA PAGGI
MEZZO — CHICAGO OPERA CO.
Teacher of Singing
Studio: 720 Fine Arts Bldg., Chicago, Ill.

NAOMI CULLEN COOK
SOPRANO
CHICAGO CITY OPERA COMPANY
825 Orchestra Building Chicago, Ill.

ELSE HARTHAN ARENDT
SOPRANO Soloist-Conductor
First Congregational Church of Oak Park, Ill.
Mgt.: Tornow, La Grange, Ill. LaG 3838
300 Fine Arts Bldg., Chicago Harrison 6267

ALEXANDER NAKUTIN
TEACHER OF SINGING
Kimball Building, Chicago, Ill. Web. 7369

LILLIAN WIESIKE FLICKINGER
SCIENCE OF SINGING
Authorized exponent of Anna Schoen-Rene
161 West 54th St., New York Circle 7-0763

M. WOOD HILL
COMPOSER
257 West 86th St., New York City
Tel. ENdicott 2-4746

HELEN KETTNER
PIANIST
712 N. Ridgeland Avenue, Oak Park, Ill.

Robert Macdonald Studios
DISTINGUISHED FACULTY
724 Fine Arts Bldg., Chicago, Ill. Webster 2494

FRITZI JEANNE SIEBACH
ACCOMPANIST
Chicago, Illinois

For YOUR CHICAGO RECITAL *Consult*
BERTHA OTT Impresario
306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 3600. Careful attention given to Debut Recitals. Write for Full Information.

EDWARD MELTZER
Conductor
Vienna, New York, Boston, Chicago Orchestras
Transcontinental Tour — SYMPHONY, OPERA, RADIO
64 E. Jackson Blvd., Chicago. Tel. EDG. 5151

Arved Kurtz DIR. NEW YORK COLLEGE OF MUSIC Chartered 1878
For the Professional and Non-Professional
Send for catalog 114 E. 85th St., N. Y. 28, N. Y.

OBERLIN CONSERVATORY OF MUSIC
Oberlin College, Ohio
Write to FRANK H. SHAW, Director, for Catalogue

SAPIO STUDIOS
CLEMENTINE DE VERE, Voice
OLGA SAPIO, Piano
57 Riverside Drive, New York ENdicott 2-9066

WINIFRED HECKMAN
CONTRALTO
1945 WINNER OF CHICAGO MUSIC FESTIVAL
(Selected by Tibbett, Swarthout, Mason)
7818 Crandon Avenue, Chicago, Ill.

GLADYS HEMUS
TEACHER OF SINGING
1430 Kimball Hall Bldg., Chicago 4, Ill.
Phone: Harrison 4067

HAROLD HENRY
PIANIST
853 Seventh Ave., New York 19, N. Y.
CIrcle 6-0385

VITTORIO TREVISAN
All branches of Singing
Operatic Coaching and Acting
520 Fine Arts Bldg., Chicago 5, Ill. Har. 2157

HOWARD WELLS
PIANIST and TEACHER
603 Fine Arts Building, Chicago, Ill.

RHEA SHELTERS
COACH - ACCOMPANIST
635 Lyon & Healy Bldg., Chicago Tel: WEB. 7338

Dan Baker Marian Carlisle
TENOR Voice Production SOPRANO Coaching
Studio 726 Fine Arts Bldg.—Chicago—WEB. 2342

HOWARD R. WILL
CONCERT MANAGEMENT
332 S. Michigan Ave., Chicago Tel. HAR. 8588

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 No. Wacker Drive
Chicago, Ill.

GIUSEPPE CAVADORE
VOICE
CHICAGO OPERA CO.
57 E. Jackson Blvd., Chicago Wab. 5887

RUSSIAN TRIO
NINA MESIROW MINCHIN
PIANIST-DIRECTOR
Plaza Hotel. Chicago, Ill.

VIVIAN ABELI
SOPRANO
CHORAL CONDUCTOR
St. Peter's Church, Polk & Clark Sts., Chicago, Ill.

Rose Lyon *PIANISTE* DU MOULIN
Studio 607 Fine Arts Bldg., Chicago
Bittersweet 3800

AUDIA FRAZEE
VOICE BUILDING — "SCIENTIFIC"
Teacher of Successful Singers
328-31 Selling-Hirsch Bldg., Portland, Oregon

DINO BIGALLI
CONDUCTOR—VOCAL—COACHING
Suite 612-13 Fine Arts Bldg., Chicago, Ill.

Silvio Insana
CONDUCTOR COACH VOICE
Studio: Fine Arts Bldg., 410 S. Michigan Ave., Chicago
Phone Webster 2933

ILLINOIS WESLEYAN UNIVERSITY
SCHOOL OF MUSIC
Bloomington, Illinois Spencer Green, Dean

EDWIN KEMP
TENOR and VOICE TEACHER
900 Fine Arts Bldg., Chicago, Ill.

SERGEI MATUSEWITCH
CONCERT ACCORDIONIST
Available for Concert, Recital, Radio
50 Flatbush Ave., Brooklyn 17, N. Y. TRiangle 5-4641

VIDA TERESA BENNETT
VOCAL INSTRUCTOR
304 Ainsworth Bldg., Portland 4, Oregon Beacon 8881

BIANCA DIMITRI SAROYA-ONOFREI
ART OF SINGING
Studio: 1700 No. Cnlly Court, Chicago 14, Ill.

GEORGE PERLMAN
VIOLINIST — TEACHER
Fine Arts Bldg., 410 S. Michigan Ave., Chicago, Ill. Phone Webster 7315

Manuel and Williamson Studios
HARPSICHORD PIANO — SINGING
5518 S. Hyde Park Blvd. Chicago, Ill.

KAROL LISZNIEWSKI
PIANIST—TEACHER—COACH
Tradition of Chopin and Leschetizky
Artist Faculty, Cincinnati Conservatory of Music

RUSSELL GERHART
Conductor and Musical Director Altoona Civic Symphony and Conductor Johnstown Municipal Symphony
914 28th Avenue, Altoona, Pa.

FRANCO AUTORI
CONDUCTOR
CHAUTAUQUA SYMPHONY ORCHESTRA
CONCERT MANAGEMENT ARTHUR JUDSON, INC.

EFFA ELLIS PERFIELD
Fundamental-relaxation for piano playing. What is it, how to maintain it. Eliminates subtle tension.
Ask for information
103 E. 86th St. (Park Ave.) N. Y. C. 28

ESTHER BOWKER
COLORATURA and TEACHER
CHICAGO CONSERVATORY
Fine Arts Bldg., Chicago 5, Ill.

ALFRED STUDIOS ALCARO
PIANO — VIOLIN — ACCORDION
Private — Home or Studio
1 E. Fordham Rd., Bronx, N.Y.C. FO. 7-7873

MAURICE G. IVINS Baritone Teacher of Voice THE ANNADAZE Piano Coach—Accompanist
626 Fine Arts Bldg., Chicago Tel.: Sun 0441

Cleveland Institute of Music
Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Beryl Rubinstein, Mus. D., Director 3411 Euclid Ave., Cleveland, O.
Charter Member of the National Association of Schools of Music

MINNEAPOLIS COLLEGE OF MUSIC
MARIE HOLLAND SMITH *Director*
Public School Music—Piano—Voice—Violin—All Orchestral Instruments—Dramatic Art—Leading to Certificates, Diplomas and Degrees. Institutional Member of the Nat'l Assn. of Schools of Music.
Catalog on Request Address: 60 South 11th St., Minneapolis, Minnesota

THE MANNES MUSIC SCHOOL
COURSES LEADING TO THE ARTIST'S DIPLOMA OR TEACHER'S CERTIFICATE
in Piano, Voice, String and Wind Instruments. Courses in Composition, Theory, History of Music, Chamber Music, Conducting and Opera are also open to outside students
DAVID and CLARA MANNES, Dirs., 157 East 74th St., N. Y. C. 21 BU. 8-0656

CHICAGO MUSICAL COLLEGE
Founded 1867 by Dr. F. Ziegfeld RUDOLPH GANZ, President
CONFERS DEGREES OF B.MUS., B.MUS.ED., M.MUS., M.MUS.ED.
Member of North Central Association and National Association of Schools of Music
ALL BRANCHES OF MUSIC. SPECIAL INSTRUCTION FOR CHILDREN AND NON-PROFESSIONALS
Address Registrar, 62 E. Van Buren St., Chicago 5, Illinois

Cincinnati CONSERVATORY OF MUSIC
A complete school of music conferring Diploma, Bachelor and Master degrees. Special students may enter at any time. Write for catalog.
C. M. Benjamin, Registrar
Cincinnati 19, Ohio

WITTGENSTEIN

Celebrated Left Hand Pianist

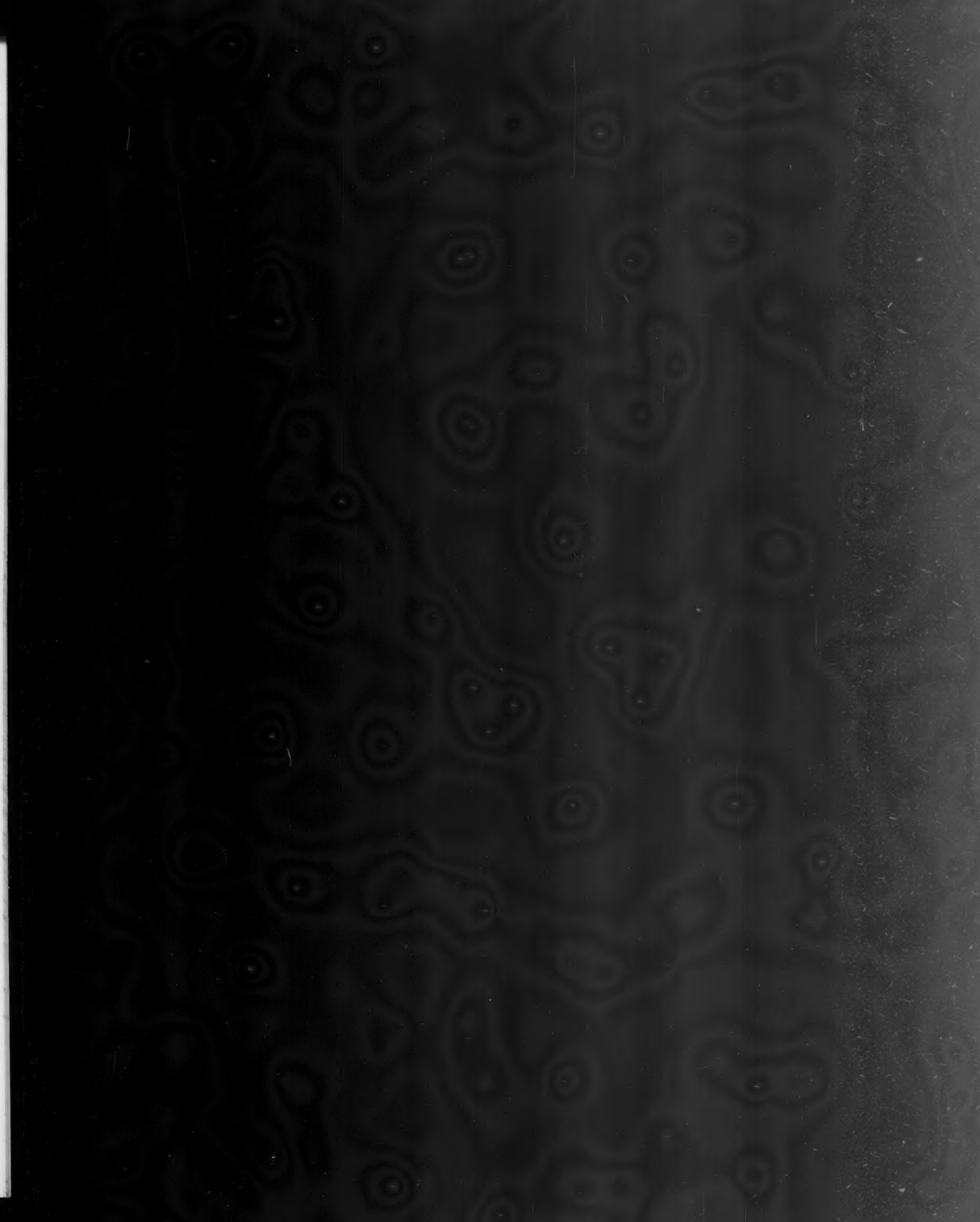
Transcontinental Tour November and December 1946

SEATTLE SYMPHONY
November 18-19

MONTREAL
October 27

SAN FRANCISCO SYMPHONY
November 29-30

Touring England and European Continent Spring of 1947

BOOSEY & HAWKES Artists Bureau, Inc. and BERNARD R. LA BERGE, Inc.

119 WEST 57th STREET • • • • • • NEW YORK 19, N. Y.